MUSICAL AMERICA

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'HERODIADE' AND 'HAMLET' REVIVED BY CHICAGOANS

Yvonne Gall Earns Chief Vocal Honors in the Massenet Work — Latter is Noisily Performed — Ruffo Wildly Applauded in Rôle of the Danish Prince — Other Offerings of Week at the Lexington

THE presentation of Massenet's "Hérodiade" by the Chicagoans on Thursday evening of last week was marked by a plentiful lack of anything approaching refinement and by vast surges of stentorian din. A noisier performance of anything whatever has not in a long time befallen this community, hardened by dire usage to the impact of shattering tonal vibrations. The potent expenditure of brass and lung power enhanced rather than concealed the pervading slenderness of the evening's musical virtues, vocal and otherwise, notwithstanding which a large audience rewarded the performers with considerable, if injudicious, applause.

"Hérodiade" has never attained in New York the popularity of "Manon," "Thais" or the "Juggler." Yet it contains elements that ought to recommend it strongly to one resident operatic organization. Some of the score is exceedingly beautiful—Massenet at his best. There are imposing rôles for a lyric soprano, a dramatic contralto, a tenor of expansive style, a baritone and a bass, to say nothing of Meyerbeerian scenic splendors and massive effects of glittering ensemble, of the opera operatic, to be sure, but unfailingly impressive if smoothly performed and exhibited with that lavishness of stage furniture which in so many contemporary productions appears to have superseded mere musical inspiration. It did not thrive when Hammerstein gave it eleven years ago with the lamented Gerville-Réache in the title part, the incomparable Renaud as *Herod*, Dalmores as the *Prophet* and Cavalieri—in the full splendor of her blandishments—as *Salome*, eked out with a highly spectacular mounting. But times have changed and with them tastes. Newly groomed and discriminatingly cast, "Hérodiade" might prove a box office magnet to-day. So, for that matter, might "Le Cid" and "Esclarmonde." The libretto of "Hérodiade" is poor stuff—Scriptural romancing *à la Parisienne*, in itself quite uninteresting but sufficient unto the traffic of the operatic carpenter. Besides, such considerations do not greatly bother the superbly emancipated audiences of to-day. Curiously and rather contrary to precedent in such cases the best music in "Hérodiade" is the most familiar. "Il est doux, il est bon" remains a tender and lovely melodic flower, and "Vision Fugitive" thoroughly effective, despite the onslaughts of a generation of concertizing baritones. The religious march, the moving ritual in the temple scene, the bass aria of the astrologer *Phanuel*, parts of the ballet music and several other passages show certain of their composer's best and most characteristic qualities of winsome melody, piquant harmoniza-

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CARLO GALEFFI

Italian Baritone, Who Immediately Took an Important Place Among Leading Operatic Personalities When He Appeared with the Chicago Forces in New York Last Week. (See Page 28)

Caruso to Sing in Havana for $10,000 a Performance

At the close of the Metropolitan season next May, Caruso will go to Havana with the Bracale Opera Company. It will be the tenor's first visit to Havana and he has contracted for ten performances at $10,000 each, the sum being $3,000 in excess of what he was paid in Mexico last fall, which was then said to be the highest fee ever paid a singer. Thus, the tenor again establishes a record.

Managers Provide Against Difference in Canadian Exchange

Much difficulty is being experienced by theatrical managers in booking attractions in Canada owing to the difference in the value of Canadian and United States currency. Concert managers in New York who are sending artists to Canada for concerts, have adopted various means of overcoming the difficulty. One of the prominent agencies, in making contracts for appearances of artists under its control, inserts the clause, "payable at the American rate," and another insists that concert appearances be paid "in American currency."

Strauss Hissed in Vienna

According to a special dispatch in the *Sun and New York Herald*, Richard Strauss was greeted at a performance of "Lohengrin," which he conducted in Vienna, by terrific hisses and shrieks. This, according to his enemies, was because he has injected so many of his own works into the répertoire of the company. Strauss's friends immediately began a round measure of applause, and not until the applauders had overbalanced the hissers was the program permitted to go on. Speculation has it that Strauss will leave Vienna after this season because of the opposition he has encountered.

MENGELBERG TO BE GUEST CONDUCTOR OF NEW SYMPHONY

World Famous Dutch Conductor Engaged as Associate of Artur Bodanzky — To Arrive in Jan., 1921 — Giant Festival Planned for Spring —May Lead Pacific Coast Orchestras—Ranks Among Greatest Leaders

WILLEM MENGELBERG, the eminent Dutch orchestral leader, will come to America next year as guest conductor of the New Symphony Society of New York, according to a cable received by the organization from Amsterdam last week.

The engagement of Mr. Mengelberg was suggested by Artur Bodanzky, permanent conductor of the New Symphony, whose duties with the Metropolitan Opera Association prevent him from giving his entire time to the orchestra.

According to a statement made to MUSICAL AMERICA by S. E. Macmillen, manager of the Symphony Society, Mr. Mengelberg will arive in America in January, 1921, and conduct for three months, January and February, and either March or April. During one of the last two months, Mr. Mengelberg has cabled, he will spend on the Pacific Coast, and it is thought he may conduct a month of concerts with Pacific Coast orchestral associations.

The idea of engaging a guest conductor for the society, explained Mr. Macmillen, was determined by the fact that Mr. Bodanzky was unable to give full time to the orchestra, and the society, which was incurring the same expenses as orchestral organizations which give as many as fifty pair of concerts a season, was able only to give about ten pair. It was then that Mr. Bodanzky suggested the engagement of Mr. Mengelberg as an associate in conducting the orchestra.

Although definite plans have not been made yet by the directors of the organziation, it is thought that about thirty pair of concerts may be given next season, of which Mr. Bodanzky will conduct possibly fifteen pair and Mr. Mengelberg the rest. As a final event for the season it is announced that the year will be concluded by a spring festival, international in scope, at which the world's greatest artists will be called upon to aid Mr. Bodanzky and Mr. Mengelberg. Requested as to a more detailed account of the festival plans, Mr. Macmillen said that no definite schedule had been arranged. However, Mr. Mengelberg is this spring to conduct a ten-day festival devoted to Mahler, with his own orchestra, the Concertgebouw-Orchestra of Amsterdam, and it is thought that the American festival may follow somewhat along these same lines.

Mr. Mengelberg's coming recalls a rumor circulated last year that the Dutch conductor had been offered the leadership of the Boston Symphony but had refused to come for any salary less than $75,000. This rumor was denied by Mr. Mengelberg, who said his refusal to come to America had not been a matter of money, but that he had been unwilling to leave his own forces in Amsterdam. Under the present arrangement with the New Symphony,

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MENGELBERG TO BE GUEST CONDUCTOR OF NEW SYMPHONY

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states Mr. Macmillen, Mr. Mengleberg need not give up his own forces as his concerts can be confined to the four scheduled months.

His Eminent Career

Mr. Mengelberg, who is conceded among the very first living conductors, was born in Utrecht, Holland, in 1871. He pursued his musical studies at the Conservatory there with the intention of becoming a pianist, continuing later with Seiss, G. Jensen and Wüllner at the Cologne Conservatory.

At the age of twenty, however, he was appointed municipal director of music in Lucerne, Switzerland. His work in this post attracted such wide attention that he was offered the conductorship of the famous Concertgebouw-Orchestra in 1895, a position which he has filled with pre-eminent distinction since then. He also became conductor of the Toonkunst, a choral society of Amsterdam, 1898, and of the Museumkonzerte in Frankfort, 1907. He has been star guest conductor with leading orchestras throughout Europe, and has an annual guest conductorship with the London Philharmonic. He is counted an unsurpassable conductor of the modern works, and Strauss has dedicated to him his score, "Ein Heldenleben."

A rumor circulated to the effect that



Willem Mengelberg, Distinguished Dutch Conductor, Engaged for the New Symphony Orchestra of New York.

Mr. Mengelberg's visit had a connection with the termination of Mr. Stransky's contract, which was thought to end this spring, was denied by the directors of the New York Philharmonic Society, who stated explicitly "that Mr. Stransky's contract did not expire for several seasons."

PLAN NEW OPERATIC VENTURE IN LONDON

Fairbairn Forces Would Give Opera Year Round — Recital by Mischa Leon

London, Jan. 25, 1920.

On or about Feb. 1 a new operatic association, the Fairbairn Opera Company, is to be inaugurated at the Surrey Theater in Blackfriar's Road. The directors of this operatic venture, comprising Thomas C. Fairbairn and Mr. and Mrs. Miln, are planning to make this an unprecedented undertaking, insomuch as nothing less than the production of grand opera the entire year round is intended. The Surrey Theater, a locality of ample dimensions, with a stage of a spaciousness possessed by few theaters, is remarkably well adapted for such a grand opera scheme, while the managing director, Mr. Fairbairn, is well known to be an authority in the sphere of stage management and operatic traditions. Initially, such standard operas as "Faust," "Il Trovatore" and "Carmen" are to be brought out. But very shortly, the rèpertoire will be augmented by the introduction of Wagner's "Dutchman," "Lohengrin," "Tannhauser" and other works of this master, all to be sung in English of course.

The chorus of sixty is soon to be augmented to approximately 100 members and the orchestra is being made up of musicians taken from the London Symphony Orchestra and other of London's foremost orchestral organizations. Another highly interesting and significant phase of this undertaking is that, pursuant to the continental custom of municipal theaters, it is planned during the continuous season to alternate opera with performances of high class drama and comedy.

The list of artists thus far engaged for the Fairbairn Opera Company includes the following better-known singers: Sopranos, Ida Cooper, Maryan Elmar, Francis Hall; contraltos and mezzo-sopranos, Ethel Peake, Mabel Corran and Mera Munsen; tenors, Edward McKiowa, Frank Webster, Lissant-Beardmore and William Anderson; basses and baritones, Augustus Milner, Harry Reynolds, Leslie Austin, Summer Austin, A. Vallentine, John McLean, John Roger-Leitch. The conductors are Herbert Ferrers, William Kerridge, Eldridge Newman and Henry Jackson. The Opera Company is planning to found a school of English ballet.

At the concert of Mischa-Leon Saturday afternoon, Æolian Hall was packed to the last vestige of space. The tenor, who has conquered the public here as elsewhere, again offered a program intensely interesting from the standpoint of program compilation. Rarely does one find such a heterogenous combination of musical schools in all their modernism condensed into the comparative limitations of a concert program.

The classics were represented by the Recitativ and Cavatina from Gluck's "Iphigenie en Tauride." Then there was a modern French group, comprising songs of Felix Fourdrain, Rhené Baton and Albert Roussel. English compositions were singularly prominent, insomuch as Mischa-Leon sang Elgar's "Speak Music" with a string quartet arrangement of A. H. Behrend, while Holbrooke's "Annabel Lee" and "Come When I Am Dead" were sung with a double string quartet—in conformity with the composer's original intention. This group stirred the expectant public to manifestations of unbounded enthusiasm. In the following group of Scandinavian songs by Heise, Gunder Knudsen, Grieg, Rosenfeld and Sibelius, the artist reached the zenith of appreciation. The spontaneous approval of the public after each number became so pronounced that, had he been so inclined, the tenor might justifiably have repeated each song of this group. To the expectant journalist, however, the last group was the most interesting. For here five modern German songs were offered to the British public. Neither was there any opposition, nor did more than the customary number of auditors with pressing engagements leave the concert before this group. Willing and alert, people remained to hear Hugo Wolf's "To Rest, To Rest," Weingartner's "If Slender Lilies Wander," Hans Hermann's "Salomo" and the "Dream Through the Twilight" and "Secret Summons" of Richard Strauss. On the contrary, "Dream Through the Twilight" had to be repeated. Through the entire program Mischa-Leon, who was in excellent voice, manifested a wealth of that intelligent characterization and artistic subtlety for which he is so justly noted. O. P. J.

Rufus Dewey to Go with San Carlo

(*By Telegraph to* MUSICAL AMERICA)

LOS ANGELES, CAL., Feb. 14.—Fortune Gallo, impresario of the San Carlo Grand Opera Company, announced to-day that Rufus Dewey, well known in New York as a press representative, and at present associated with the Chicago Opera Association, will take the place of Charles R. Baker as Mr. Gallo's assistant. The company has had such phenomenal success in San Francisco that it was obliged to add an extra week to its season in the Curran Theater. It will come to Los Angeles for a two-weeks' stay. W. F. G.

Otto H. Kahn's Daughter Engaged to British Army Officer

The engagement was announced on Feb. 15 of Maud E. Kahn, daughter of Otto Kahn, the chairman of the board of directors of the Metropolitan Opera Company. Miss Kahn's fiancé is Major John C. O. Marriott, attached to the British Embassy in Washington, and the youngest officer of his rank in the British army.

Justice Siddons Urges Capital's Business Men to Build Great Home for Music

WASHINGTON, D. C., Feb. 18.—Justice Frederick L. Siddons, of the District of Columbia Supreme Court, advocated the establishment of a great central radiating point for music here in an address before the 1700 members of the City Club.

Edward H. Droop, the well-known musician of this city, presided, and was later, by unanimous vote, made chairman of a large committee of the organization which purposes "doing things" along this line.

Justice Siddons (who is descended from the famous Siddonses of the English stage) chose Shakespeare for his text in order to bring the responsibility for the inauguration of this great movement home to the business men and musicians of Washington, quoting the famous lines from "The Merchant of Venice."

Citing his forty years' residence in Washington, Justice Siddons said that in looking back he found "music here had been strewn with failure."

"What is the trouble?" he asked. "Lack of a place in which to make possible, for the thousands, the hearing of good music well given? There is little gain in having good music poorly given.

"The business men could do nothing better in the way of a permanent memorial to themselves, a permanent structure that will leave its impress long years after their activities have ceased, than thus to make civic life worth while by providing a home for music. It is just this that the business men of Philadelphia did in the recent splendid endowment of the Philadelphia Symphony Orchestra.

"What are we to do? And how shall we acquire a local habitation for this cause? Upon the will to do rests the decision. Take advantake of the present craving for music here. We need music of the best, at a cost that will give it to all. Let us have a hall for a song! Place the Washington Opera on a permanent basis."

The plea for music was given in fast, short, incisive sentences, and with an ardor that met with enthusiastic response.

He told of an Italian laborer who said to him: "I miss the music I used to hear on the other side."

"This Italian laborer, who quoted me whole pages of Dante, seeks to hear the music that the Washington Opera Company is keeping alive in the hearts of our people at home," Justice Siddons declared.

"America's history in music has been sad. Our own great composer, Edward MacDowell, really died of a broken heart—died before his time because he lacked that sympathetic aid and environment to save him for art and not waste him for drudgery."

Stirringly this eminent speaker challenged the business men of Washington to do a great thing for music for the city and for the nation.

"You owe it to your home—and your national capital—something that will radiate all over the country, the fact that at last in America, '*music has found a home.*'"

Upon this foundation of inspiration already a substantial groundwork is being constructed. The first paragraph of the new constitution of the club contains a provision made for music. The provision is in the by-laws, whereby a membership group is to be formed for the furtherance of music and musical projects.

Mr. Droop announces that he is in the fight to stay—and that his address will be on the firing line until Washington comes into its own in a musical way.

A. T. M.

SALT LAKE CLUB SPONSORS ORCHESTRA

Kiwanis Members Aid Symphony—Tetrazzini, Lazzari and Wadler in Concerts

SALT LAKE CITY, UTAH, Feb. 10—Another encouraging step has been taken in behalf of the Salt Lake Philharmonic Orchestra. For the first time in its history, financial support has been assured this organization by the members of the Kiwanis Club. At a recent meeting of the club, Dr. Elmer I. Goshen, president of the Philharmonic, made a fervent appeal to the Kiwanians that met with immediate and full-hearted response. The club voted its support in such measure as to assure positively the financial success of the orchestra for this season's concerts. The orchestra comprises a personnel of fifty, with Charles Shepherd as conductor.

Carolina Lazzari, contralto, was heard recently at the Salt Lake Theater, under the auspices of the Musical Arts Society. This was her initial appearance in Salt Lake and she scored heavily. Blanche Barbot, accompanist, played ably.

Luisa Tetrazzini was heard for the first time, before a Salt Lake audience. A capacity audience, numbering several thousand, assembled in the Tabernacle auditorium to greet the great diva. The artist was most generous in her encores. With the fine Tabernacle *choir* under the direction of A. C. Lund and with John J. McClellan at the organ, the "Inflammatus" from Rossini's "Stabat Mater" proved one of the distinctive features. The closing number was "Ave Maria," with Mr. McClellan at the organ, Pietro Cimara at the piano and Mayo Wadler playing the violin obbligato. The combination proved an artistic triumph. Mr. Wadler, the violin soloist, shared in the plaudits of the evening. Mr. Cimara was accompanist throughout the program, and he was heard in two piano numbers. The concert was given under the auspices of the Tabernacle choir and Manager Edward P. Kimball.

Z. S. H.

Isadore Berger, Belgian violinist now in New York, is writing an opera to be called "Solar Spectrum," in which "color harmonies will play as important a part as musical ones."

ST. LOUIS ORGANISTS UNITE FOR ACTION

Strike Imminent Unless Living Salaries Are Granted to Church Musicians

ST. LOUIS, MO., Feb. 9.—The St. Louis Association of Organists was formed yesterday afternoon at the Musical Arts Building for the purpose of securing increases in salaries for its members. About fifty of the leading organists of the city assembled under a call issued a week ago by the Local Chapter of the American Guild of Organists, because it was asserted that St. Louis was characterized as paying the least to its organists of any city of any size in the country. The movement was agitated by several of the progressive members of the Chapter, principally William John Hall, a former dean who asserted that "if the organists did not secure adequate compensation in the churches, then let them seek positions in the moving picture theaters where large and adequate organs would amply display their talents as well as give them a livable income."

George Enzinger said a strike of organists would sound ridiculous, but that any number of members had voiced the opinion that if the low-paying churches did not increase the salaries of their organists there would be a general "walkout." It was stated that the present salaries for organists ranged from a maximum of $1,200 to $1,500 per year, which is paid, in two or three instances, down to the paltry sum of $10.00 per month. It was figured out that an average of $400 per annum was the general salary here. E. R. Kroeger stated that he did not think it was equitable for churches to pay their pastor $5,000 and upwards and the organist only receive $750 or thereabouts. Another meeting will be held on Feb. 22 to elect officers and plan a campaign of action.

Six completed compositions have been received thus far by the committee in charge of the contest for the $500 prize offered by Hugo Riesenfeld of the Rivoli-Rialto theaters, New York, for the best overture submitted before March 31, 1920. There is a month for the contestants to submit their manuscripts.

PROVIDING YOUNG GENIUS WITH BED AND BOARD

New Plan Projected by Florence McMillan, New York Pianist, for Housing Music Students—The Strides Made by the Club After a Year's Work—Two Apartment Houses Transformed into Dwellings

GENIUS, in former days, was accounted to have its best and most fitting habitat in the confines of a garret. And there, uncultivated and alone, it was presumed to thrive, mushroom-like, into a healthy maturity.

But that was in the past, when garrets were tabooed by the bourgeoisie and gladly apportioned to the impecunious and struggling musician or artist. Not so now. Under present living conditions, in New York, garrets are at a premium, to be afforded only by the opulent. Genius has thus been thrown willy-nilly, out of its accustomed lodging place and would have to go a-begging on the street, were it not for those ever-present and thoughtful souls who busy themselves for the good of others.

Each winter thousands of aspiring music students, talented lights of America's backwoods and hinterland, come thronging to New York, thirsty for study. Before the war, when the city could prepare for these young visitors, and rows of houses sprang up miraculously overnight, so small a swelling of population was hardly incommodating. With the straitened housing conditions, a serious question as to the living quarters of music students has arisen. In the city, beyond boarding houses, most of which are filled to capacity, there are only two recognized homes for women students—the Three Arts Club and the Studio Club. In fact, the last few seasons, to the writer's personal knowledge, hundreds of students who have come to New York to study, have been forced to return to their homes, because they were unable to find quarters.

Realizing this condition, last year, a group of men and women, headed by Florence McMillan, well-known pianist and coach, and including Mrs. Lila Haskell Burdick, Mrs. Clarence Burdick, wife of the attorney of MUSICAL AMERICA, Winifred Richardson and Clara Dubois, started a movement for the housing of women students, and attempted an experiment which proved so successful that the first year has seen further plans for a rapid enlargement of the work.

The first experiment included the buying of six-story elevator apartment house on 115th Street, near Riverside Drive, not far from the Institute of Musical Art and near Columbia University. A consultation with Frank Damrosch secured his assistance and advice, and his promises of assistance. And Mr. Damrosch, also requested, further started the organization on its way, by naming the house and its future inmates—the Parnassus Club.

Alterations were made on the entire house—all the apartments were turned into living quarters, and the ground floor was turned into reception rooms for the girls, a dining room, and offices, and the





Photo by E. F. Foley, N. Y.

No. 1—The Parnassus Club, a New Home For Students in New York. No. 2—A View of Two of the Students Rooms. No. 3—The New House, Bought to Extend the Club.

house was opened on September 1st for students. The rapidity with which the club has filled and the long list of waiting applicants, has proved its need. Besides which, the experiment has been counted a success in every way.

Any Students Accepted

Although the greater number of students are musical, students in any art are accepted, as well as a limited number of business women. It has been found that the mingling of students in all branches is a particularly fortunate side of the experiment. As practicing is permitted only in one portion of the building, and the practicing schedules of music students are definitely assigned, literary and college students are able to pursue their work uninterrupted by the strains of Clementi.

In the administration of the house, only the most necessary restrictions are made. The club is in fact a self-governing body. The girls elect officers at large and these, with chosen representatives from each apartment (the unit of government), and floor, determine the proceedings for the members. To supervise the work a staff of experienced and capable women have been chosen including Eva Woolfolk, Mrs. Gilbert Coleman, Ethel Sliter, Mary Frances Frazer and Georgiana Munroe.

Applications for membership in the club are received at any time and are considered in the order of receipt. Board and room are provided for the girls at prices ranging from ten to fifteen dollars a week, the privileges of the house being withdrawn from any member who proves herself unworthy.

Beyond the very splendid work of providing living quarters for the students in New York, the club has become a social experiment of much interest, and one which extended further, might give a broader aspect to professional artists of all sorts. Here are mingled young women entering upon practically every type of work, who, constantly thrown together in friendly relationship, have had the occasion to experience edifying and very helpful companionship. In the case of music students, for instance, though a large part of the students are from the Institute of Musical Art, there are other students from innumerable studios, and the constant and frank comparison of methods which goes on among the girls, can hardly fail to be helpful. Entertainments, parties and "shows" are given by the girls frequently, the various "floors" vieing for honors; this season, the writer was authoritatively informed, the "third floor" carried off the full measure of honors. Another interesting item is the weekly Sunday evening meeting, when there is playing or singing by the girls, an address by one of the members or an outside guest or a round-table



Florence McMillan, Originator of the Club

session. When the plan was first formulated it was thought to have only music students, but the committee in charge and Dr. Frank Damrosch, deemed it far wiser to open the house to other workers so that students might profit by the broadening of constant association with young women in different types of works.

So the ideal conceived only last season by a small group has been richly fulfilled. The interest in it has grown apace. And now the six-story building has proved far too small for eager entrants. Another house has already been bought on the same street, this time an eight-story elevator house, which is to enable the extension of the Parnassus Club and the receiving of the hundreds of other would-be members.

Has Housed 100 Girls

The club, this year, has provided for the housing of about 100 girls, and there has been a constant and long waiting list. The purchase of the new house will provide for more than 150 new students, and it is hoped later on to further extend the system by the purchase of more houses.

Once again, hereby, New York, has proved itself a city wherein the old order truly changeth. If the bourgeoisie has stepped into sacred ground and taken possession of the garrets and attics, their own newest and most up-to-date houses are being taken from them, and turned into Parnassian dwellings to make way for aspiring young genius.

F. R. GRANT.

GOODSON'S RETURN AWAKENS DELIGHT

Eminent English Pianist Given Warm Welcome After Long Absence

Heartily welcomed by a large gathering Katharine Goodson was heard in this city for the first time in four years at Aeolian Hall, Monday evening, Feb. 16. The eminent English pianist has for many years occupied a place all her own in the affections of American music-lovers by virtue not only of her artistic gifts but her rarely ingratiating personality as well. There are but three or four other women pianists in whom the public takes similar pleasure. That her long absence had diminished her popularity not in the least became clear the moment she stepped on the stage and the repeated displays of enthusiasm during the recital emphasized this point.

Miss Goodson's program placed the weightier matter at either end, the lighter in the middle. Schumann's "Scenes from Childhood" opened the evening and Chopin's B Minor Sonata closed it. In between were an Intermezzo and Rhapsodie of Brahms, the "Westminster Abbey" and "Fileuse" of Gabriel Grovlez, Arthur Hinton's "Passing of Summer," "Fireflies," and "Country Dance," Palmgren's lovely "May Night" and his impressive "The Sea" and a "Bohemian Caprice" of Smetana. As encores the pianist gave Schumann's "Nachtstück" and a Chopin waltz.

Intelligence and taste always lend a distinction to Miss Goodson's playing. There is little to be said of it now that has not been repeatedly chronicled in the past and the years of her absence have robbed it of none of its characteristic qualities. Her success last week was most decided in pieces which, like Brahms's C Major Intermezzo, Grovlez "Fileuse" and her husband's "Fireflies" demanded fleetness and delicate charm. There were commendable features in her Schumann, though it was not predominantly emotional and the "Childhood" episodes were surveyed rather through the spectacles of a "grown-up." On the other hand Miss Goodson did nothing better than the commanding introductory bars of the *largo* in Chopin's sonata. It had the ring of a lofty invocation.

H. F. P.

'HERODIADE' AND 'HAMLET' REVIVED BY CHICAGOANS

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tion and refined orchestral effect besides earning leniency for many bald and dreary pages and such shameless Meyerbeerian vulgarities as the chorus of Roman soldiers and the blatant brass band business in the last act.

Mr. Charlier, who conducted last week, set the dynamic pace at once and seemed superbly indifferent to the treacherous reinforcements of the Lexington acoustics. He is not a leader of delicate methods and even his "Pelléas" is loud. Besides inciting the "Hérodiade" orchestra to stridency and raucousness he communicated his noisy proclivities to the singers, who for the most part, straightway fell a-shouting. The chief vocal honors of the evening belonged to Yvonne Gall, the *Salomé*—though the spread and strident tones she frequently emitted do not represent the best singing of which she is capable—Desiré Defrere, as the Roman emissary *Vitellius*, and Jose Mojica, who voiced the chanting supplications in the temple solemnities. Mr. O'Sullivan, nominated in the program for the transmogrified *John the Baptist*, gave place to Mr. Fontaine on doctor's orders. The latter exhibited a mild mannered prophet, who must assuredly have worn out his vocal resources in the stress of crying in the wilderness. Mr. Maguenat's *Herod* was a passionate—a most passionate—being, who sang by main strength, and made heavy work of the "Vision Fugitive." Edouard Cotreuil sang the air of *Phanuel* vociferously and below pitch. Remains Marguerite D'Alvarez, who made here first appearance with the Chicago people as *Hérodias*. She dominated every scene of her participation in a manner exciting commingled wonder and awe. A seething impersonation, this, the most temperamental and volcanic of the night and magnificently expansive!

Pavley, Oukrainsky and their associates looked to the dancing requirements of the extremely munificent opera. But the contortions displayed before the sacred fane in the Temple of David were, to say the least, passing singular.

H. F. P.

"Hamlet" with Ruffo

In the exploitation of a sensational baritone like Titta Ruffo, operatic managements incur penalties often similar to those involved in the cultivation of florid sopranos. For their needs it becomes essential to exhume certain unspeakable operas since the greatest composers have shown in only a few isolated cases a disposition to concede the baritone the place of predominance. "Don Giovanni" and "William Tell" have baritone heroes, but the production of either masterpiece entails other problems with which few establishments to-day care to wrestle. *Iago* is a kind of inverted hero, but that is altogether another matter. *Rigolettos* and *Tonio's* and Rossinian *Figaros* are very well, indeed, but they will go no further than they will go. And so in the process of natural circumstances we have Ambroise Thomas's "Hamlet" now and then in the revolving cycle of the years. Among music-lovers its advent is wholesomely dreaded, but happily infrequent.

With *Tonio* behind him and *Rigoletto* before, Mr. Ruffo sported the trappings and the suits of woe of the Prince of Denmark Friday evening of last week. In this selfsame contemptible travesty of Shakespeare the singer first unloosed upon New York back in November, 1912, the fullness of his noisy glory. The performance occurred at the Metropolitan and the Chicago company which gave it then bore a hyphenated title of which Philadelphia formed the second part. Alice Zeppili was the *Ophelia*, Eleanor di Cisneros the *Queen* and Gustave Huberdean *Claudius*. In Calvé's younger time the opera might have been called "Hamlet and Ophelia," and half the audience did not esteem the thing as good as ended when the melancholy one retired after the third act.

There is a redeeming feature in "Hamlet," a single one. It is the pretty Swedish folk-song in the Mad Scene. Thomas did not invent it but he must at least be credited with recognizing its charm and incorporating it in the score to lend a faint breath of sweetness to his own stale fancies. But beyond this is nothing but balderdash and desert air. It is difficult for one with the reverence of Shakespeare bred in the bone to countenance this enormity. It must be ever one of the psychological curiosities of time that a nation as fundamentally artistic as the French has on its esthetic consciousness this blind spot which manifests itself in the ready sanction of such vandalism as the rape of hallowed literary masterpieces for the opera monger's holiday. To the French librettist nothing is sacred.

The performance last week naturally proceeded from and revolved about Titta Ruffo. A horde of Italians made the night hideous with their shrieks and ravings over the stalwart vocal *tours-de-force* of their countryman. The drinking song was repeated—there was no way out of it. Ruffo's *Hamlet* is no new matter. Some like it, others do not. The former defend it on the ground that Barbier and Carré are not Shakespeare. So be it! In the present case issues of characterization are of no importance. Mr. Ruffo gave free rein to his voluminous, brazen voice. There was nothing refined and little musical about the display. The nearest approach to distinction might have been discerned in the pinchbeck perversion of the "To be or not to be" soliloquy. But since nine-tenths of the audience were stupendously pleased the rest may be silent.

Less sensational by far but musically more profitable was the *Ophelia* of Florence Macbeth, who, after a dubious start, collected herself and delivered the Mad Scene in a fashion at once scintillant and beautiful. At her best Miss Macbeth is not easily surpassed and she was at her best in the greater part of this exacting air which she voiced with a sense of the emotional possibility of the scene as well as sparkling bravura. The other rôles were competently done but they mattered nothing. Mr. Lazzari was the *King*, Miss Van Gordon the *Queen*, Mr. Cotreuil the *Ghost*, and Mr. Trevisan *Polonius*. Mr. Charlier conducted.

H. F. P.

Galeffi in "Masked Ball"

Saturday night's "Masked Ball" was of note chiefly because of the opportunity afforded to pass judgment on the purely vocal abilities of Carlo Galeffi, who already had proved his dramatic force in "Il Tabarro," and for managerial disturbances. Subscribers and others who came armed with the usual purple tickets were told at the door that they must exchange them at the box office for yellow ones, this being a special performance for the benefit of Italian war orphans at special (and increased) prices, hence the need for special and differently colored tickets. The exchange meant standing in line at the last minute.

Not until the first scene had passed was an announcement made from the stage that Rosa Raisa was ill and could not sing, which was something of a jolt to many who had paid the increased price especially to hear her. Lillian Eubank, a very tall soprano, did what she could with the part of *Amelia*, on short notice, but her singing often was more powerful than it was agreeable to the ear. Mr. Bonci, who again was the *Riccardo*, was dwarfed by both Miss Eubank and Cyrena Van Gordon, the *Ulrica*, both singers of unusual height. His voice mastery was as big as of yore, however, and save for two or three strayings from pitch, his singing was a striking illustration of what can be accomplished without having been blessed with an unusual organ. The freshness of his tone, considering the number of years Mr. Bonci has been before the public, is remarkable. He sings to-day as he sang when he first came to America fourteen years ago.

Carlo Galeffi is certain to be the center of much discussion and the cause of considerable disagreement. Not only is he a singer of contradictions, but one to present a different appeal to varying ears. Of commanding presence and magnetic personality, he was a noble *Renato*. Very much to his credit, it can be said, that he had not one unfortunate gesture, not an unconvincing attitude anywhere in this old work—a work that moved on creaking hinges. In appearance he was a cavalier of cavaliers, as dignified as he was aristocratic. His singing was distinguished first of all by dramatic and tragic power. It had weight, it had something of nobility. Beyond that lies the domain of disagreement. To the writer, it lacked suavity, smoothness, beauty of tone. It was thewy, sometimes thick, and there was an ever-present vibrato. His "Eri Tu" had good low tones as well as a ringing high G—he sang the low A which nearly all present-day Italian baritones are careful to dodge. As was true in "Il Tabarro," he was the dominating personality of the opera.

Otherwise the performance did not differ from that of the first week of the Chicago company's New York engagement. De Angelis conducted noisily.

O. T.

A "First Time" Tryptich

THE first performance in New York of the Puccini tryptich, by any company save the Metropolitan, was given on the evening of Feb. 11. Comparisons between the productions by the two companies, are unavoidable, and the balance hangs about even. "Il Tabarro" was heard as never before, the score taking on new beauties and the drama rising to a terrible poignancy. "Suor Angelica" was vastly inferior to the Metropolitan performance and "Gianni Schicchi" as good in some respects and not so good in others.

Carlo Galeffi, in spite of statements to the contrary, had had one forgotten appearance in New York, at the Metropolitan on Nov. 29, 1910, as *Germont* in "Traviata" to the *Violetta* of Melba and the *Alfredo* of John McCormack. He was easily the star of "Il Tabarro," as the baritone should be. The voice is one of great beauty, with a rich quality reminding one of raw beefsteak, the production is excellent except for a slight vibrato, and the range a long one. His high G's were sung with ease and with the same quality as lower ones. Dramatically he was superb, making the ominous, heartbroken bargeman a figure of tragedy not to be forgotten. Edward Johnson as *Luigi* was also above praise. His make-up was that of the Paris apache to the life. He worked into the part in such an artistic way that one did not realize that he was on the stage till he had been there some time. His death-scene and his final awful gurgle, when strangled, were hair-raising. Yvonne Gall made her first appearance as *Giorgetta*, and put the part back where it belongs. It was essentially French to the last detail and absolutely in the picture. Her scenes with *Luigi* were admirable in every way. Of the smaller rôles, Jose Mojica as the *Vendatore di Canzoni* was the most striking. This part has never been done justice here before. Mr. Mojica sang it with much charm and invested it with a suggestion of *décadence* that was a fine piece of naturalism. Virgilio Lazzari showed that the tiny part of *Il Talpa* had some lovely music and he made his few phrases stand out. Miss Claessens as *La Frugola* was not so good as in the last opera. There was a riot of applause at the fall of the curtain.

"Suor Angelica" suffered from poor team-work all through. Miss Raisa, who was not in best voice, missed the claustral note that Miss Farrar lends to the rôle. She was never the pathetic nun immured against her will, but rather a *Tosca* or a *Santuzza* spending a week-end retreat in the convent. In spite of obvious indisposition, however, much of her singing was very fine. Miss Van Gordon lacked the icy aloofness the rôle of the *Princess* requires and she made the part a shade too youthful in appearance, but her singing was excellent. Emma Noe sang some few phrases with exquisite tone, as did Myrna Sharlow and Irene Pavloska. The rest of the cast was not distinguished.

It was a far cry from *Michele* in "Il Tabarro" to *Gianni Schicchi* but Mr. Galeffi made it. His *Schicchi* is a trifle inclined toward buffoonery, but it is striking and, of course, of fine quality vocally. Edward Johnson, too, made a broad leap, and presented a charming *cinque-cento* picture as *Rinuccio*, a delightful boyish lover whose solos and duets with *Lauretta* had all the joy of youth. Miss Herbert was an adequate *Lauretta*. Her voice has a pleasant quality and some little shortcomings will fade away in time. The remainder of the parts were well done. The breathless pace of this farce was heightened by various changes in the tempi, but the ensemble was at all times good.

The star of the evening, however, was Gino Marinuzzi. Each performance of this conductor has strengthened the conviction that he is one of the greatest, if not *the* greatest operatic conductor now before the public. His reading of the scores differed materially from those of Moranzoni, at the Metropolitan, for all that they both studied them under the composer. To Marinuzzi is due the revelation of many unsuspected beauties in these interesting scores.

"L'Elisir d'Amore"

Donizetti's "L'Elisir d'Amore" was given at a special matinée on the afternoon of Feb. 12. It was a routine performance without any particularly striking features except Bonci's singing of "Una Furtiva Lagrima," which held up the performance for a number of minutes and would have done so for longer, had not the tenor, after bowing many times, waved the audience into silence. The aria was smoothly sung and served to prove that the hand of time rests lightly upon this artist, but a sharper attack of the phrases would have improved it. There was a perceptible interval in every case between the voice and the orchestra. In the rest of the opera Mr. Bonci sang with all the smoothness that this kind of opera makes necessary. Florence Macbeth was a winsome *Adina*, acting with vivacity and singing with charm. Miss Macbeth's long suit is her legato, that almost-lost art. She was roundly applauded. Mr. Rimini was less happily cast as *Belcore* than he has been in other rôles, but he gave a straightforward performance. Vittorio Trevisan was an excellent *Doctor Dulcamara* and was funny without descending to buffoonery. Edna Darch made an acceptable *Giannetta*. Gino Marinuzzi conducted.

J. A. H.

A Two-Star "Lucia"

Applause that bordered on frenzy on Tuesday night was sufficient explanation of the retention of "Lucia" in the répertoire of the Chicago Opera forces. After such demonstrations as greeted Amelita Galli-Curci and Alessandro Bonci—frenetic outbursts in which the claque, if there was one, was drowned so deep in the tidal wave of applause that it might as well not have been—there was no escaping the conclusion that as long as there are singers who can meet the demands of the music, there will be no reason to hunt a further excuse for blowing the dust from the covers of Donizetti's yellowing, tritely outmoded, but none-the-less tuneful score.

Tuesday's performance was a twin-star occasion. The tenor shared equally with the *prima donna assoluta* in the excited approbation, and his own highly embellished singing seemed to electrify the huge throng quite as much as the soprano's soarings into alt and her feats of coloratura. Though his tone was unsteady, as it always has been, too light to carry through the din of the orchestra and the other voices in the sextet, and lacking in any insinuating charm of quality, Bonci sang with all the *bel canto* grace that has put him on a pinnacle for those who admire a singer chiefly for ability to swell and diminish notes at will, phrase elegantly and bask in rapid *fioriture*. His *Edgardo* had other good qualities of a kind to appeal to lovers of the traditional, and there was much that was notable in his treatment of the final lugubrious but tune-laden Cemetery Scene.

Mme. Galli-Curci, only recently afflicted with a cold, was scarcely in her best voice, as her very highest tones revealed, but she sang much of the music with exquisite tone and very gratifying treatment of phrase. Her strayings from pitch were relatively few. Her *bravura*, by no means faultless, served to sweep the big audience into ecstacies of delight. Pictorially, her *Lucia* was a graceful, fragile old-world figure, with something of the quaintness of an old print.

Rimini was the *Ashton*, Lazzari the *Raymond*, and Emma Noe the *Alice* of the cast. Under Mr. de Angeles, the orchestra frequently was too boisterous. There was more brass than voice in the sextet. The old work was satisfactorily mounted.

O. T.

Mary Garden in "Thaïs"

That Mary Garden might preen her lovely artistic self before her eager followers once more, "Thaïs" was staged on Monday night at the Lexington Theater. The futility of this opera, which adulterates into weak sentiment the brilliance of Anatole France, would be sufficient cause for casting it forever from operatic répertoires, were it not that a few prima donnas find it an excellent vehicle for some spirited artistic delineation. Mme. Garden's *Thaïs* has been proclaimed since her first introduction in it at the Manhattan, and needs no comment. It may be said that the first scene, with her very apparent efforts of effect, has become a trifle wearisome, although the mirror scene and her acting in the desert are possessed of rare loveliness. Any vocal value in last Monday's presentation centered around Dufranne as *Athanael*, and his excellent singing gave the only musical comfort of the entire evening. The other rôles were cast by Fontaine as *Nicias*, Huberdeau as *Palemon*, Falco as *Myrtale*, Darah as *Crobyle*, Claessens as *Albine*, Nicolay as the *Slave*. Hasselmans conducted.

F. G.

No "Single-Track Mind" Is Frank Bibbs', as His Hobby Demonstrates

Replicas in Miniature of Real Railway Trains, Propelled by Steam, One of His Main Diversions—Interest in Trains Dates Back to His Earliest Years—Mr. Bibb as Musical Editor and Program-Maker—The Commercialism of Foreign Music-Makers—Great Songs Neglected

MOST musicians have hobbies unrelated to music. A great many have them chiefly for photographic purposes. A few cultivate them with perfect sincerity. Thus Josef Hofmann is known to practise mechanism on so large a scale as to be his own automobile repair company. Percy Grainger's extra-musical bent likewise leans toward the mechanical, as anyone who has ever seen him mend a piano on the stage or dissect a piece of furniture can testify. Colorature sopranos run to cookery (*vide* Lucy Gates, her fruit conserves and her Chinese sauces). Albert Spalding plays tennis and Jascha Heifetz runs a moving-picture machine.

With Frank Bibb railroad trains form one of life's main diversions. Not real trains or toy ones, but genuine replicas on a small but exactly calculated scale of the genuine article in rolling stock. The popular pianist-accompanist-composer is devoted to his railway possessions with mortal earnestness. He has spent a small fortune on a locomotive and precious hours in confectioning cars out of cigar boxes and discarded rulers. He takes a pride in the things such as some persons take in vegetable gardens, chicken farms or home-grown geraniums. They stand in a cabinet in a corner of the sitting room after the manner of costly curios—engines propelled by real steam, tenders, passenger coaches, baggage cars with baggage in them, cattle cars with wooden cows and horses, yards of track, signs and advertisements for the adornment of station walls and a hundred other appointments of a well-furnished railroad are here. Mr. Bibb exhibits them with considerable pride. His interest in trains dates from his earliest years and the present collection is the fruits of years of travel. Most of them are imported from England. The tracks are exact reproductions of the track lines in England, the cars and engines likewise, and in every case the scale of measurements has been exactly preserved. By sending steam through the cylinders of the engine a perfect railroad performance can be staged in the room—smoke and all.

Such trains may be obtained in England more easily than in this country. They are not regarded there as toys but serve legitimate purposes at railway exhibitions and the like. Manufacturers turn them out in large quantities and at considerable expense. Mr. Bibb has also a German-made car and in time will have American ones—when Americans think seriously enough of these things to manufacture them in the same scientific spirit as the English. The only American cars possessed by the pianist are a couple of trolley cars, California style, made by himself and complete down to the straps for straphangers.

Of course Mr. Bibb has small leisure during the season to indulge his mechanical hobby. He wearies of music quite as any other person doomed to hear



Photos by Keystone View Co.

Frank Bibb, Accompanist-Pianist-Composer; Below, as "Railroad Man"

or participate in its making continuously, but generally has to postpone the enjoyment of his railroads to the summer months. That does not signify that he eschews music even then. Last June, for example, he edited several unfamiliar operatic airs of Handel, which were among the sensations of Mme. Rider-Kelsey's recent recital and have greatly stirred the interest of music lovers since. Mr. Bibb amplified and enriched the thin accompaniments, elevating the airs to a new dignity. They will in due course probably form staple articles on recital programs.

As a program-maker this young artist enjoys considerable fame. One which he arranged for Frieda Hempel some time ago was denominated "perfect" by Boston critics. On account of his sense of artistic propriety he deeply deplores most of the recital offerings to-day. "I am often inclined to believe that the great amount of mediocre stuff on programs to-day is due to the emotional and intellectual inability of singers to cope with masterpieces. Take for instance a song like Grieg's 'At a Woman's Bier.' How many singers to-day can deliver the first two words 'Frozen, frozen' with the proper realization of their significance? When it comes to the numerous third-rate European songs now unloaded on us we can blame the commercialism of foreigners. We are extensively considered the most commercial people in the world. The truth is that we are very far from being the equals of the Germans and the French in that matter. A huge part of the output of Strauss is commercial music. And the French songs which to-day load down our recital programs so heavily are made expressly for American consumption. We accepted a few of them with hospitality. When this fact was noticed the French composers immediately began to turn them out in great quantities. As long as we continue to sing them why should they stop? I admit that one of these songs, a song of the order of Fourdrain's 'Carnival,' for instance, is effective and pleasing. But it should be grouped with songs of a greater weight and value. Then it will assume its proper importance. To-day poor songs are grouped with other poor songs so that their poverty is the more apparent. Meantime great songs by Fauré and Debussy—songs almost unknown to American audiences—are neglected."

HEIFETZ MAKES BOW IN SAN FRANCISCO

Violinist Overjoys His Audience — Gallo and Zach Forces Win Victories

SAN FRANCISCO, CAL., Feb. 9—Jascha Heifetz fully sustained the reputation which had preceded him, when he gave his first concert at the Columbia Theater yesterday afternoon, and the critics of the city unhesitatingly pronounced him one of the greatest artists who have ever been heard here. His program was exceptionally well chosen and revealed not only the flawless technic of the young virtuoso, but gave one glimpses of the musical soul finding expression through its instrument. Samuel Chotzinoff was an excellent accompanist.

The eighth "Pop" concert of the season was given by the San Francisco Symphony on Friday and Sunday afternoons, and drew the usual large audience, whose appreciation of the program chosen was heartily voiced. Each of the numbers, by Thomas, Debussy, Liadoff, Wagner and Rimsky-Korsakoff, was given by request.

The San Carlo Opera Company has been playing at the Curran Theater for the past week to capacity houses. The engagement, which was for two weeks has been extended to three, and new singers are sharing honors with the favorites of last season. "Rigoletto" was the opening opera with Queenie Mario as *Gilda*. She was recalled again and again after the "Caro Nome." Vincente Ballester scored a triumph as *Rigoletto*, Agostini, de Biassi, and Ada Paggi filling the other rôles splendidly.

"Aida" on Tuesday evening introduced Mme. Johanna Kristoffy, a local singer, in the title rôle. Other favorites were Stella De Mette, Manuel Salazar and Pietro di Bassi, and Mario Valle. Wednesday evening Alice Gentle appeared as *Carmen* and captured her audience by her portrayal of the character. She is an artist of whom San Francisco is proud. Boscacci as *Don José*, Valle as Escamillo and Rosina Zotti as *Micaela* gave splendid support. "Martha" was given Wednesday matinée, the rôles being well sung by Queenie Mario, Stella de Mette, Giuseppe Agostini and Vincente Ballester. Thursday evening introduced Marcella Craft as *Madam Butterfly*. Her interpretation won unstinted praise. "Cavalleria" and "Pagliacci" were given on Friday evening and as usual the house was packed to the doors. Stella de Mette sang the rôle of *Santuzza* superbly while Boscacci and Galazzi scored as *Turridu* and *Alfio*. Salazar, Ballester and Rosina Zotti were enthusiastically applauded in the Pagliacci rôles. "Romeo et Juliette" at the Saturday matinée and "Trovatore" for the evening performance closed the first week.

The Minneapolis Symphony was greeted by a vast audience at the Scottish Rite Auditorium on Friday evening, Mr. Oberhoffer receiving an ovation upon his appearance. A splendid program was presented. On Saturday and Sunday evenings equally successful concerts were given, the program upon the latter occasion being devoted to Tchaikovsky and Wagner. Harriet McConnell sang the aria "Farewell Ye Forests" from "Joan of Arc" splendidly.

Delegates from thirteen Western States attended the Pacific States Conference of the American Federation of Musicians here last week. The raising of the standard of the musical profession was one of the chief topics of discussion.

A series of musical evenings known as "La Boite à Musique" is being held at the Sorosis Club. The artists who have arranged the concerts are prominent members of the San Francisco Symphony, and although the programs are impromptu and informal the guests are afforded a treat upon each occasion. The audiences are mostly made up of members of the Bohemian Club and their families. The last concert was given by Mrs. Isaac Upham, soprano, Uda Waldrop, pianist; Horace Britt, 'cellist, and Kaietan Attl, harpist.

The Ladies' Club of the Presidio gave a musicale at the Officers' Club on Thursday evening. Those appearing on the program were Augusta Hayden, Mollie Pratt, Maye Carroll, Mrs. Marie Hughs-Macquarrie, Mrs. Ward A. Dwight, Mrs. Frederick Funston, Agnes E. Childs, Mrs. Wm. Thomas Sesnon, Mrs. John Charles Rohlfs, Elise Bachrach, Gertrude Pastel and Florence McCoy Hill.

E. M. B.

Harold Henry Thrice Encored as Seattle Symphony Soloist

SEATTLE, WASH., Feb. 13.—Harold Henry, the American pianist, was the soloist here last evening with the Seattle Symphony, playing the MacDowell D Minor Concerto. He was given a hearty reception and had to respond to three encores after the concerto.

Community Service Opens Song Leaders' School in New York

With an attendance including several teachers, music supervisors and social workers, the third free training school for volunteer song leaders and accompanists conducted in New York by Community Service was opened on Feb. 16. The sessions are held at the Sage Foundation Building and occupy Monday, Wednesday and Friday evenings each week, with the exception of that following Washington's Birthday, in which the class meets Tuesday, Thursday and Friday. The school is in charge of Frank Hayek, with Kenneth S. Clark as his associate.

Whitehill Makes Admirable Re-entry to Metropolitan

American Baritone Heard for First Time This Season as "The High Priest" in "Samson"—Caruso and Matzenauer Also Heard in "Carmen," "Marta," "Bohème," "Aida" and Others in Week of Repetitions

THE return to the Metropolitan Company of Clarence Whitehill, that stalwart artist who is expected to be one of the pillars of vocal and dramatic strength in the vernacular resuscitation of "Parsifal," was an event of the week at the house of Gatti-Casazza. The baritone made his re-entry as the *High Priest* in Monday night's "Samson et Dalila," which also was of special interest in that Margarete Matzenauer was cast as *Dalila* for the first time this season. Whitehill sang with his accustomed richness of tone and was a commanding figure.

Mme. Matzenauer's portrayal of the Biblical enchantress was welcome, indeed, after that of Mme. Besanzoni during the first half of the season. There was much to commend in it, both as to acting and singing, although her voice frequently was unsteady. It was a pleasure to note the variety of tone and the graceful use of *mezza voce* which distinguished her treatment of the familiar airs that have so rejoiced the hearts of contraltos the world over.

Caruso's *Samson* was, as heretofore, superb in many of its heroic moments but less convincing in its simulation of overpowering love. The scene of bondage in the Mill of Gaza again proved the tenor a great artist as well as a noble singer. Mardones and Ananian were excellent as the *Old Hebrew* and *Abimelech* respectively, and the ballet, with solo dances by Lilyan Ogden, gave grace and added color to the impressive scene in the Temple of Dagon. Mr. Wolff conducted, sometimes too tumultuously for the singers. The Metropolitan chorus, which never fails to stir admiration, seldom has sung more beautifully. The opening of the final scene was particularly appealing. O. T.

A "Zaza" Matinée

Geraldine Farrar and Pasquale Amato shared the honors in Saturday's matinée performance of "Zaza." Whatever may be the critical judgment with regard to Leoncavallo's music, it appears certain as repetitions of this opera engage the attention of Metropolitan patrons, that Mme. Farrar's vital and singularly individual delineation of the picturesque music hall favorite will serve to make a permanent place for the opera in the company's répertoire.

This was a vibrant, electric performance replete with thrills and generally of a high artistic standard. Lou Tellegen, the prima donna's husband, was conspicuous in the audience as were high-powered field glasses during the daring disrobing scene of Act I. There were genuine ovations for the principals. Mr. Amato was in excellent voice throughout and after his big aria in the final act the applause was so vociferous that the performance came to a standstill for several minutes. Mr. Crimi did his best singing in the first act. Kathleen Howard did an excellent bit of character acting with the tipsy mother and Marie Tiffany replaced Cecil Arden as *Mme. Dufresne* and Frances Ingram made *Floriana* a vital impersonation. Mr. Moranzoni conducted. P. K.

A Holiday "Aïda"

Mme. Margarete Matzenauer made her re-appearance at a special Lincoln's Birthday performance of "Aïda" on Thursday afternoon, as *Amneris*. Mme. Matzenauer sustained the rôle with her familiar brilliancy and force and shared largely in the ovations. Muzio was *Aïda*, effective, as always. Mr. Crimi was the well-liked *Rhadames* and Amato was as satisfying as ever as *Amonasro*. Marie Tiffany, D'Angelo and Martino complete the cast. Moranzoni conducted.

"Bohème" Again

"La Bohème" on Friday night again gratified a huge audience by the excellence of the singing and the smoothness and zest of the action. Slender though the story is that links together the scenes of Bohemian life, the colorful and sentimental episodes of the opera continue to present an emotional appeal not felt in many works of sturdier tragedy. Mme. Alda as *Mimi* and Orville Harrold as *Rodolfo* again shared stellar honors, both singing admirably. Lenora Sparkes returned to the rôle of *Musetta* and sang it with sparkle and verve. Scotti's *Marcello*, as always, was a suave study in finished art. Didur, De Segurola, Ananian, Audisio and Malatesta kept the other rôles in the picture. Mr. Papi conducted euphoniously. T. S.

For Sale—Concert Grand Piano in perfect condition, **Steck & Company** make. Apply 55 West 89th.

Hadley's Opera Given in Brooklyn

Brooklyn had the pleasure of hearing Henry Hadley's opera, "Cleopatra's Night," on the evening of Feb. 10, when the Metropolitan Company made its fortnightly visit to the Academy of Music. Both principals, Alda and Harrold, sang creditably, and Mr. Papi conducted with utmost effectiveness. Once again, Jeanne Gordon captivated with her singing. Suffice it to say that the real enthusiasm of the evening was aroused in the course of the performance of "Pagliacci," with Claudia Muzio, De Luca and Martinelli. Mr. Martinelli received a veritable ovation and Miss Muzio and Mr. De Luca were many times recalled. A. T. S.

ARTISTS DEVOTE PROGRAM TO BRUNO HUHN'S WORKS

Martha Atwood, Mabel Ritch, House and Rogers Give Concert at Cosmopolitan Club

Bruno Huhn gave a concert on Friday afternoon, Feb. 13, at the Cosmopolitan Club, New York, assisted by Martha Atwood, soprano, Mabel Ritch, contralto, Judson House, tenor and Francis Rogers, baritone. Mr. Huhn's annual concerts used to occur each winter. It was the war that interrupted their regularity.

It is a late day to comment on the music of a composer so well established as this New York musician. Yet one must needs observe that the absolute legitimacy, the sanity and balance of his music impressed the writer more deeply on this occasion than ever before, due, in all probability, to the modernistic character of so much of what one hears these days. The melodic side in Mr. Huhn's songs will exert its appeal as unfailingly in 1950 as in 1920 and the careful workmanship, the intelligent setting of the poems combine to make them admirable items in contemporary song literature.

Mr. Huhn played the accompaniments and all his four singers proved able interpreters of his music. Miss Atwood and Mr. Rogers opened the program with the duet, "The Hunt," and Miss Atwood and Mr. House closed it with another duet, "Ships That Pass in the Night." For Miss Ritch there were "The Dying Christian to His Soul," "How Many Thousand Years Ago" and "Eldorado;" for Mr. House "I Arise from Dreams of Thee" and "Israfel;" for Miss Atwood, a majestic and beautiful figure in her lovely gown, "If" and "Echo," in the second of which she was admirable. Mr. Rogers gave the five Moira O'Neil Irish songs, in which Mr. Huhn has done some of the best work of his career. That great artist we have never heard sing better; there was a poignancy and a simplicity in his singing of "The Broken Song" and "Denny's Daughter" that stirred the listeners profoundly. *Bravissimo*, Mr. Rogers!

Following this the four singers joined with Mr. Huhn in Liza Lehmann's "In a Persian Garden." A. W. K.

Kathryn Lee an Admired Soloist in New Rochelle's Music Week

Music Week in New Rochelle, N. Y., was brought effectively to a close Sunday, Feb. 8, with a brilliant program given in Loew's Theater. Besides the "Stabat Mater" a group of songs was rendered by Louise Rickard, contralto, and Kathryn Lee, soprano, sang the following: "The Hills of Arcady," C. Whitney Coombs; "Ah! Love But a Day," Protheroe; "Take Joy Home," Karolyn Wells Bassett.

Miss Lee had a warm and well deserved reception. Her lovely voice and charming manner pleased the large audience. H. Neuman played the accompaniments for both singers with sympathy and commendable technique.

VOTICHENKO HEARD WITH RUSSIAN SYMPHONY

Exponent of Tympanon Presents Own Works, Assisted by Altschuler Forces and Choir

Sasha Votichenko, as sole exponent of the tympanon, was the magnet to attract a large audience at the Russian Symphony concert given in Æolian Hall, Feb. 24.

Modest Altschuler's forces, under their leader's capable conducting, projected the evening's offerings, with a delightful reading of Spendiaroff's "Three Palms." Votichenko's compositions for orchestra and for tympanon comprised the remainder of the numbers. Much has been written concerning this unique instrument of the seventeenth century—music which "so charmed King Louis XIV at Versailles"—and there is, indeed, something mystical and poignant about the sounds which Mr. Votichenko brings forth from the strings of his instrument, with queer little hammer-like devices similar to shoe-stays in outward appearance.

Receiving the greatest response on the part of the audience was "The Song of the Chain" and "Carillons de la Vieille France." Interesting also was the artist's playing of Moussorgsky's "Hopak" and the delicately played Gluck Fantasies. Some atmospheric dramatic singing was done by the Russian Cathedral Quartet in the "Hymne d'Oukraine" with orchestral accompaniment. Mabel Hughes provided fitting piano re-enforcements for Mr. Votichenko's tympanon solos. J. A. S.

BACH WAS FIRST CUBIST SAYS E. ROBERT SCHMITZ

And Debussy Was Original Classicist, Declares French Pianist in His Lecture-Recital

E. Robert Schmitz, French pianist, gave the last of his series of lecture-recitals at the Ritz-Carlton on the morning of Feb. 11. Having devoted his third lecture to the relationship between dance and music, Mr. Schmitz in his final talk offered his opinion on the relationship between music and the other arts, namely painting, drawing, architecture and sculpture. With the subtle analysis which has characterized the entire series, Mr. Schmitz took up the question of color, line and form in music, offering as supplementary examples some brilliant interpretations of Schumann's "Carnaval," Debussy's "Fille aux Cheveux de Lin" de Severac's "Baigneuses au Soleil," Debussy's second "Arabesque," Ravel's "Jeux d'Eau," Debussy's "General Lavine," "Minstrels," "Soiree n Erenade" and "La Cathedrale Engloutie," finishing with the Bach-Liszt Fantasy and Fugue.

An interesting point was Mr. Schmitz's classing of Bach as the first cubist and Debussy as the first classicist. On the supposition that cubism is the presentation of a subject as it appears from all angles without consideration of perspective, and classicism as the presentation of a subject as it appears to the eye with deference to the laws of perspective, Mr. Schmitz likened Bach's Fugues, for instance, with their constantly recurring themes (seen from all angles) as in the cubistic class. Debussy's art, with its varying proportions, were placed in the latter class, the "Soiree en Granade" being taken as the example. Whether one agrees with Mr. Schmitz or not, the proposition suggests a keen artistic ingenuity, in line with Mr. Schmitz' fine analysis. As a whole the series have proved of unique value and bear repetition every season. F. G.



To materialize the ideal,—to idealize the material, it is the work of a master. When Bolm pictures to us, "The Spirit of the Wind" the woodland voices whisper with opal-tinted vagueness. But turn about, and presto the pulses are set a-throbbing by the intense rhythms and ardent significances of the dances of Hispania. Of such superb contrasts is the

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MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

Surely the most interesting event of the present week is the production by the Metropolitan of Wagner's "Parsifal," the English text by Henry Edward Krehbiel, for many years the musical critic of the New York *Tribune*. While Mr. Krehbiel has neither the poetic insight nor the power of language of a Percy Mackaye, he has a knowledge of operatic and dramatic requirements which Mr. Mackaye, and other poets lack. Incidentally, it should be observed that Wagner himself always insisted that "Parsifal" should not be regarded as an opera. That was, perhaps, one of the reasons why he never would consent to having it produced in an opera house.

Of the cast, only two leading rôles have been assigned to Americans, namely, that of *Amfortas* to Clarence Whitehill, that of *Parsifal* to Orville Harrold. These two together with Mme. Matzenauer as *Kundry* may be relied upon to give us that clearness of diction which cannot be too often emphasized. Some of the minor rôles, including those of the flower girls, have also been entrusted to Americans.

What interests me particularly is the statement with regard to the return of Wagner to the Metropolitan répertoire, issued by General Manager Giulio Gatti-Casazza. This statement is, I believe, the first authoritative announcement of the attitude of the Metropolitan, and particularly of its distinguished impresario, not alone to the works of Wagner but to those of other German composers. It is both informing and illuminating.

In the first place, Mr. Gatti bids us acknowledge the truth, namely, that if the good custom of presenting the works of Wagner at the Metropolitan had to be suspended for a time, "it was not because of the irreconcilable attitude of American public opinion but was caused by the incredible lack of tact and petulance on the part of the compatriots of Wagner."

Then Mr. Gatti tells us that "no war, no human stupidity, no contumacy, can obscure the fact that Richard Wagner created a new musical world which no force ever can destroy or depreciate."

It is right here that Mr. Gatti gives us an insight into his personal viewpoint, when he declares that "this world of music exists for the enjoyment of lovers of the theater and for the love of the theater itself, which draws its nourishment, above all, from that great renewing force, variety."

Here we have from Mr. Gatti himself the reason why he has produced a number of operas which have more or less challenged critical opinion, which has again and again, as we know, demanded the why and the wherefore. We have Mr. Gatti's answer, his belief that one of the purposes of an operatic impresario should be to give sufficient variety during the course of the season.

Then Mr. Gatti quotes from Nietzsche to show the influence of Bayreuth, though he comments on this by denouncing Nietzsche's words as "exaggeration" and as "a typical example of Teutonic presumption."

Upon this Mr. Gatti makes a statement which will no doubt be challenged by many when he says:

"Wagner's works have exercised no influence, either philosophical or moral or social, because the operatic stage cannot exceed its confines or its mission, which is to educate and refine the taste and produce emotions of an artistic nature—and nothing else."

For one, I would object and state, in the first place, that Wagner's works have produced a most profound influence upon the art of music and its manner of presentation. And I would then go further and state that even opera, with its unnatural conditions, to put it mildly, shows the power of music to be far beyond what Mr. Gatti states to be its purpose, namely, the refinement of taste and to produce emotions of an artistic nature.

How many people, for instance, would not be willing to rise up and claim that they had been uplifted, taken away from the sordid cares and trivialities of everyday life, by that sublime work "Tristan and Isolde?" How many would not claim that opera appeals to the imagination?

"Finally," says Gatti-Casazza, "'Parsifal' will not be performed either as a social or religious function, but as a function truly artistic, and it will evoke emotions profound and pure, such as the rarest scenic musical spectacles can possibly awaken."

He concludes his well-worded statement by admitting that "no hypocritical reason can prevent him from sincerely manifesting his great pleasure in an event so splendid and of applying to Richard Wagner the invitation of Dante "Onorate l'altissimo Poeta"—"Let us honor the greatest poet."

There is perhaps one question that I would like to ask this distinguished, highly cultured and experienced impresario, and that is, if opera is there only to please the eye, to arouse "artistic emotions," it is the one form of musical performance which could be most easily dispensed with. And as Mr. Otto H. Kahn, Chairman of the Board of Directors, admitted not so long ago, "Opera is not the highest form of music."

And here is another question. Why is it that the vogue of opera increases, that it appeals to the masses, to those who go simply for social reasons, for "display," all the way to the musical enthusiasts up in the gallery who hang on every note? Why is it that in spite of the unnaturalness of many of the situations, we are thrilled?

I think we may find at least part of the answer, if we say that it is because of the discovery that the human voice, especially when greatly roused, is the most beautiful, most effective and appealing musical instrument we have, and that when its production is backed by the appeal made by costume, scenery, and a great orchestra, it lifts us up, takes us out of that deadly rut of monotonous toil to which most of us are subject, whether we be members of what Huneker calls the "chain gang of critics," or it is the little typewriter who seeks escape from the monotony of her work, or the politician, or the business man, or the banker. There is, indeed, in opera, something far more than merely the power, as Mr. Gatti says, "to arouse artistic emotions."

The position that I have taken in this matter, with regard to the purpose of opera, and wherein I in some measure disagree with Mr. Gatti-Casazza, is confirmed by the great difference of attitude between audiences at the Lexington Theater during the present season principally of French opera, given by the Chicago company, and that of the attitude of the audiences at the Metropolitan.

The performances at our great Opera House are distinguished by their artistic completeness. A first night there presents a performance of such a character that nobody who has attended *premières* in the European opera houses would for a moment dream that it was a first night, so absolutely smoothly does everything go, such is the perfection of detail, such is the atmosphere of refinement, such is the excellence of the orchestra, the chorus, and in large measure, of the principals. To all of this the audience responds politely, sometimes, though rarely, rising to what might be called enthusiasm. Perhaps some of this reticence in the way of approval may be due to the vast size of the auditorium. Some of it may be due to the restraining influence of that very culture to which Mr. Gatti evidently desires to appeal. But whatever the reason, the fact remains that outside the exuberance of the claque there is an atmosphere of restraint permeating the Metropolitan which is characteristic and significant. Foreign artists have been known to complain of it. Some have said the audiences are overcritical, that social factors enter so largely as to create an attitude of indifference and that, therefore, they need the *claque* to start things up.

With this let us contrast the character of the performances and the attitude of the audiences at the Lexington. From the very nature of things and the number of operas produced, each production lacks the completeness, the finish, the thoroughness of the productions at the Metropolitan. They have, however, a certain vitality, a rude force, which, together with the smaller auditorium and the fact that, the singers, in consequence, are both vocally and histrionically in closer touch with their audiences, makes a very strong appeal.

The writers for the press find much to criticize in the vocal methods of many of the Chicago opera singers, in the unquestioned overwhelming loudness of the orchestra, particularly of the brass. There are many who do not like the manner in which the French singers produce the tone, which is always more or less nasal, carried in the front of the face. There are others again who consider the action of the French artists more or less stilted, formal, lacking in freedom, in variety, perhaps in naturalness. With all this, how is it that the audiences seem more free, more unrestrained, more receptive, more inclined to show their good will and appreciation, at the Lexington Opera House, than they are at the Metropolitan? And let us not make the mistake that they are less refined or musically cultured, for I have seen a larger percentage of really musical people, professionals as well as amateurs, teachers as well as students, at the Lexington than I have noticed at the Metropolitan.

What is, therefore, the reason? It cannot be found alone in the character of the works that are given, though many of these are very acceptable to the public. It cannot be found in the fact that there are greater singers in the Chicago company than at the Metropolitan, notable as some of these are.

We can, I think, find it in the fact that the performances at the Lexington have that element of red blood which we all like, which rouses us up, and which we rarely find in the more refined, cultivated, smooth performances at the Metropolitan.

Would this not rather dispel Mr. Gatti's contention that the mere purpose of opera is to arouse artistic emotions? If that were the purpose alone, many of the performances at the Lexington are sufficiently raw, crude and "brassy" to arouse antagonism rather than "artistic emotions." Yet their tremendous appeal cannot be denied. In spite of all their faults, shortcomings, whether considered from the artistic point of view, the musical point of view, the histrionic point of view, they "get there." And they "get there" before audiences that are fully as musically educated, fully as cultured, fully as representative as any that ever assembled between the historic walls of the Metropolitan.

The only element that is not as conspicuous at the Lexington as at the Metropolitan, is the high social element. And nobody knows better than Mr. Gatti himself how very indifferent that element is to music. Otherwise it would come before nine o'clock in the evening and would stay out the performance, which it very rarely does, except there is a ballet to finish the evening.

* * *

The other night I witnessed at the Lexington Theater the performance of Massenet's "Hérodiade," the last production of which I remember was given by Hammerstein with Maurice Renaud, Lina Cavalieri, Charles Dalmorès, and Gerville-Réache at the Manhattan Opera House. Apart from the consideration of the music, the plot and libretto do not come anywhere near the force and dramatic action of Richard Strauss' "Salomé." There were climaxes in which the noise was deafening. But these incidents did not arouse the greatest enthusiasm, I noticed.

Yvonne Gall, who was *Salomé*, and who at her first appearance in this country some years ago, with the Chicago company, when she sang *Juliet* to Muratore's wonderful *Romeo*, did not make much of an impression, has grown wonderfully, both as a singer and actress. She played the rôle with compelling force and in the first act, where she first meets the Baptist, was wholly charming in her appeal.

Alfred Maguenat's *Hérode* showed how it is possible for a man to make up what he is lacking in voice by his consummate art. I think I liked him even better than Renaud in the same rôle.

Of Charles Fontaine, who took the place of O'Sullivan, who was originally announced as *Jean*, let it be said that he presented a difficult rôle with the dignity and charm that we associate with it. The audience unmistakably voiced its appreciation.

Of Marguerite D'Alvarez, the Peruvian contralto who made her début as *Hérodiade*, she also showed what the fire, energy and spirit of a consummate artist can accomplish, even when that artist looms large on the stage and almost overwhelms one with the size of her voice as well as of her personality. She scored a triumph with the audience and was recalled again and again.

The ballet was effective and one *prima danseuse*, whose name I unfortunately forget, by the grace, charm and almost ethereal lightness of her dancing provoked perhaps the greatest enthusiasm of the evening.

The orchestra, under Charlier, carried the opera through regardless of consequences to the singers, the audience, and the roof of the building. And its efforts were nobly seconded by the chorus, which roared away like a multitudinous "Bull of Bashan."

* * *

When the Boston Orchestra recently produced a new symphony by Frederick Converse, who was the composer of the "Pipe of Desire" which won a prize and was performed at the Metropolitan without any conspicuous success, I rejoiced for the reason that while this is not Mr. Converse's first symphony—which by the bye was written when he was at Harvard and was produced by Gericke something like thirty years ago—it served to illustrate the worthy and increasing tendency of our leading conductors to give the Americans a hearing. True it is that Finck in the *Evening Post* says that the work is characterized by duration rather than by inspiration, though Finck tempers the criticism by stating that Mr. Converse is still evidently following the Teutonic ideal in this respect.

On the other hand, Aldrich of the *Times* considers Mr. Converse's symphony superior in some respects to the other war symphony played not long ago, namely, D'Indy's "De Bello Gallico." This shows that the distinguished critic of the New York *Times* is gradually coming round to give due credit to a work by an American composer, and even go so far as to contrast it favorably with the work of a noted French composer. It is only those who remember the attitude of our leading critics for years, who can appreciate

[Continued on page 8]

MUSICAL AMERICA'S :: GALLERY OF :: CELEBRITIES No. 210



Georges Baklanoff, Matinée Idol of the Opera Stage and a Distinguished Member of the Chicago Opera Association

MEPHISTO'S MUSINGS

[Continued from page 7]

the importance of this change. And it shows how strong the position is of those who keep maintaining that we have composers of talent, of ability, of power, if we will only give them a little encouragement, and certainly a chance of a hearing—"on the merits."

* * *

Apropos of critics, a correspondent finds fault with the musical triplets, namely, Krehbiel, Aldrich and Huneker, because they walked out during the middle of a performance of "Norma" at the Lexington and in their articles next day did not do justice to it, particularly to the performance of Rosa Raisa, which my correspondent claims gradually improved as the evening wore on and reached its finest point at the time when these three critics were not present.

The trouble here is not with the critics. They are doing the best they can, according to their lights, and under conditions which few, as yet, realize. If the public wants to read criticisms of a performance in the next morning's papers, and the so-called dead-line for the acceptance of copy is eleven o'clock, how in the name of common sense can the critics attend a performance, which sometimes is not over till eleven or after, then sit down, write out half to three-quarters of a column, and get it down to the printing office in time for the morning edition? It is simply a physical impossibility. Hence the critics are forced more or less to write their notices in advance, then attend as much of the performance as they can, add something to what they have already written, rush out before the performance is over, get their copy into the hands of messengers, and let it go at that. This is one reason why the writers for the evening papers have a better chance, though even they, in order to catch the early editions, must sit up late to have their copy prepared so that it can reach the printing office very early in the morning, or if they do not write it after the performance they must get up at some unearthly hour to have it down in time.

This is one of the many reasons why, with some of our most noted critics, their Sunday articles, which they have the necessary time to prepare, are very often far in advance of anything they accomplish in their daily reports. This is particularly the case with Henderson, whose daily outpourings are very often dry, meager, and unsatisfactory. But he generally manages for the Sunday paper to write something worth while, even if one cannot always agree with his viewpoint.

In the case of the production of new works, as we know, the critics, through the courtesy of managers and conductors, are invited to attend the final rehearsals, to give them a chance to prepare their reports ahead. This, however, is often a very unsatisfactory procedure, except the matters treated of are historic and gleaned from scrap books, for the simple reason that as old theater and opera goers know, the verdict at a rehearsal is often apt to be absolutely the reverse of that given at the public performance.

Take a recent case. The general verdict of those who were present at the rehearsal of Henry Hadley's "Cleopatra's Night" was inclined to be unfavorable. Nearly everybody came away with the impression that it would not make a success. And yet, when the work was performed everything seemed to go differently and the evening ended with what was pretty nearly a triumph for composer, for artists, for all concerned.

On the other hand, instances could be given, not only in the case of opera but of theatrical performances, where those who attended the last rehearsals, including the performers themselves, felt justified in prophesying a triumph. And yet the *première* fell flat. So one can never tell.

This all goes to show that our present method of criticizing, especially important musical events, is unsatisfactory. It is unsatisfactory to the composers, to the artists, to the managers, to the critics themselves. What the solution is, except to have the criticisms written more at the leisure of the critics, is beyond me, and one of the reasons is that by the time the critics had taken the time off to write, other performances of perhaps equal importance would be calling their attention.

However different the opinion as to the merits of various artists now before the public may vary, there seems to be general consent that Bonci is singing better than ever. And yet Mr. Bonci has been before the public some years, now. While he has always commanded not only favorable critical opinion, but the enthusiastic approval of opera and concert goers, it seems to escape a good many that at a time when several other singers of note have seen their best days, he stands out triumphant in the very ripeness of his talent and his art. There's a reason. Perhaps the reason may be found in the fact that Bonci was always what I would call a legitimate singer. He never attempted to win the applause of the groundlings, as *Hamlet* called them, by mistaking vociferousness for vocalism. Herein he avoided the disasters that have come to some even of the most popular, through the natural exhaustion which comes to the vocal cords when these are overstrained. I never remember an instance when it could be said with justice of Bonci that he forced the voice. And I think it is to that, principally, that he to-day owes the fact that he stands pre-eminent as a beautiful singer as well as an artist and actor of the highest distinction. His career, his present success, his great vogue with the public, and the unquestioned approval even of the most captious critics, should be a lesson to many vocal aspirants for fame.

* * *

They tell me that Marinuzzi, the eminent conductor at the Lexington, was very much disgruntled because some of the critics found fault with the *tempi* at which he took much of the opera L'Amore dei Tre Re." Marinuzzi claims, and no doubt with justice, that he followed the *tempi* as written down by Montemezzi, the composer, with whom he went over the opera, and consequently he considers, with truth, that he is more entitled to praise for taking the *tempi* as he did than to drastic criticism on the subject.

"Who," says Marinuzzi, "should better know what the *tempi* of an opera should be? Should it be the critics or should it be the composer?"

* * *

The news comes by way of Switzerland that August Spanuth, who, during what may be called "the period of the de Reszkes at the Metropolitan," was the music critic of the *Staats-Zeitung* and predecessor of the scholarly and hard-working Halperson, has passed out. When he left this country, Spanuth went to Germany, where he purchased the *Signale*, a little musical sheet which at one time had some standing, and made it more or less successful. They say that Spanuth was largely instrumental in causing the directors of the Philharmonic to engage Stransky.

Spanuth was a tall, handsome, blond, a man of considerable ability, courtly in his manner. He had certain matrimonial troubles, from which he emerged to marry the sister of Emma Juch, the lovely singer of a generation ago, who for many years enjoyed an extraordinary popularity, and for a period was the wife of the noted lawyer Wellman, at one time Assistant District-Attorney. At Spanuth's marriage there was a notable assemblage of well-known artists. I recall Marcella Sembrich in an immaculate costume. I recall Maurice Grau, ever amiable and witty. Of all that company, how few remain to-day!

* * *

When it became known that Evelyn Herbert was to make her dèbut in "Rip Van Winkle" I had my misgivings, which were increased when I learned that she was to follow this by appearing on a Saturday night in "Bohème" as *Mimi*, the rôle in which she made her initial success in Chicago. My reason for this was that I did not think the rôle in "Rip" suited her, nor did I think the music offered her much opportunity. But I realized that if she did not make good, even a success here as *Mimi* would go for nothing, simply for the reason that owing to the requirements of the daily papers in going to press early with their Sunday editions, performances on Saturday night are very briefly referred to, if at all. Indeed, they are rarely attended by any of the leading critics, except something very exceptional is presented. Managers know this so well that they rarely bring out anything of importance on Saturday night. And this is just what happened.

The young girl showed to much greater advantage in "Bohème," but she did not get a line in the Sunday morning papers, for the reason I have given. Do you know what Caruso said to her, after her *debacle* in "Rip?" What he said was this:

"Keep quiet, my dear. You are not yet an artist. It takes time and experience to be an artist. You have just come from school. You have a nice quality of voice, you have been well trained by a great artist and teacher, you have the talent. Get to work. Don't waste your time in social affairs, but spend it to get a répertoire. And the time will come when you will justify the hopes of all your friends."

* * *

Did you ever hear how they gave the first Sunday concert in Baltimore, which broke the ice, confounded the parsons, and led the way to a broader and kindlier attitude with regard to music for the masses?

I believe it was in 1901, that is nearly twenty years ago, when Tom Hayes was the Mayor of Baltimore and Tom Clendenning was the Park Commissioner. At that time things were pretty straight-laced in the City of Monuments. There was a strong feeling against anything in the way of amusements on Sunday, which feeling was naturally upheld by the older parsons and also by those good people who believe that anything, even in the way of rational amusement, should be banned on the Sabbath Day.

It happened, however, that there was a certain enterprising musician and conductor in Baltimore by the name of Melamet. He conceived the idea of giving a Sunday concert for the masses in Druid Hill Park. So he went to the Mayor and interviewed him on the subject. The Mayor promptly exploded and exclaimed:

"I personally might have no objection to such a course. But, my dear sir, so great will be the feeling in the matter that you are liable to be shot. It will be the part of wisdom if you do not even broach the subject, and certainly not attempt to carry out your plan."

When Melamet protested that he was not fearful with regard to the matter, and was, indeed, willing to sacrifice himself, if needs be, he was backed up by Tom Clendenning, the Park Commissioner, who happened to be in the room at the time. Clendenning said that he was in favor of such a proposal and had changed his viewpoint on the subject ever since he had been to Germany and seen the happiness as well as orderliness of the crowds who listened to music in the parks and resorts on Sunday afternoon.

The result was that after some further discussion Melamet was given the permission to go to work.

Now it happened that in Baltimore there have always been some very enthusiastic German choral societies. When they heard of the project they came to its assistance with a rush, with the result that the necessary funds were soon subscribed, and thus it was that with due deference to church sentiment in the shape of a program, a concert was given, which was attended by over a hundred thousand people, who heard the music and expressed their enthusiastic approval.

This brought another element into the situation, in the shape of the street car companies that had profited greatly. Now the car companies had considerable political pull. The result has been that since that time music for the people in the parks on Sunday, and also on other days, has become a feature of Baltimore's civic life.

And no doubt this had also a great deal of influence in later on enabling former Mayor Preston to secure municipal support for the Baltimore Symphony Orchestra, which has been so successful that the annual deficit has been reduced to a very small figure, one reason being that nearly all the seats are sold out almost before the season opens.

There will come a time when it will be recognized that providing intelligent recreation, especially on Sundays, for the masses, in which music must always have a leading part, will go far to still what has been called "labor's unrest," and also go far to meet the cry of the masses:

"We want a better life!"

* * *

Charles Wagner, the manager of John McCormack and Galli-Curci, is generally accredited with owing his success and ever-increasing bank account to good luck in having such popular and money-drawing stars. He has, however, recently shown that it is not so much a matter of good luck as it is of good brains. And he has shown this in his management of a number of concerts in which Mary Garden was the attraction.

"Our Mary," as we know, had been under other management for her concert tours, which had been fairly successful, but nothing out of the way. But when Wagner undertook the job, the results were different. And so "Our Mary" is in the high flood of financial as well as artistic prosperity, outside her vogue on the operatic stage, where in her particular rôles she reigns supreme.

One of the features of the astute Wagner's method is to bring "Our Mary" in close touch with her audiences. This is accomplished, outside the vocal part of the entertainment, by having Mary devote a certain amount of time to signing photographs of herself with her autograph. This is, of course, laborious, but effective.

Besides this, "Our Mary" has aroused the interest and curiosity of the entire female population wherever she appears by the artistic gorgeousness of her costumes.

When to this we add that she is singing better than ever, and that her programs are selected with an eye to please the public rather than the critics, you have some of the reasons why "Our Mary" is at present swimming, as I said, on the topmost wave of popularity and success.

* * *

Word comes to me that another artist who has been before the public for some time is fully maintaining her old prestige and popularity. And that is Alice Nielsen, at one time leading prima donna of the Boston Opera Company and other notable organizations. Miss Nielsen is now on the Pacific Coast, where she has won golden opinions. It is interesting to note that the newspapers in the various cities where she has recently appeared all speak of her charming personality and that she had virtually won her audience almost before she began to sing.

How few artists realize that a gracious and attractive personality goes far to win approval and recognition, and how much depends on manner. Another important factor is that of costume. Some even of our greatest artists have been negligent in this respect. Either they were more or less slovenly in their appearance, true of some very noted pianists, by the bye, or they preferred to excite comment by their eccentric apparel rather than gracious approval of what is pleasing to the eye.

The reasons are psychological. When on the appearance of an artist on the stage, the manner of the artist, instead of being cold and stiff, is kindly gracious, smiling (though that does not mean a hideous Chinese grin from ear to ear), the audience is at once disposed to smile back. And then, when the costume of the artist is of such a character that a pleasurable sensation is conveyed to the eyes of those who are about to listen, another step is gained.

Some years ago, in discussing this great question, I ventured to assert the principle that there were really one two attitudes before an audience: the one the attitude of a modest deference, which is the attitude taken by most of those who have been successful. The other is the imperious attitude, which says, "I am Sarah Bernhardt, and I am here by right divine of my genius and what I have accomplished." However, there are very few who can take the Bernhardt attitude and get away with it.

* * *

You may recall that some time ago the good people of Boston rose up in protest against the horrible music that was ground out during the day from the various street organs that were played by peripatetic Italians and others, some with a monkey and some without, and how the city appointed a commission of experts to whose judgment each organ grinder had to submit, in order to obtain a permit. Some members of that commission were taken to a sanatorium afterwards.

And now another movement has just been inaugurated, by which acrobatic jazz music is to be barred from the Hub of culture. An agreement, it seems, has been made between the city censor and the Boston Musicians Protective Association, so that, as a report says, "no longer will the conservative Boston theatergoers be in danger of having their sensibilities shocked by having a trombone player, without warning, break loose with an acrobatic demonstration."

Meanwhile, the Boston Musicians' Protective Association is also out with a statement that it will fine any member guilty of suggestive movements or exaggerated jazz playing for dancing.

If the example of Boston could be followed by other cities, notably by New York, it would be a consummation devoutly to be wished, says

Your
MEPHISTO.

IT'S IN THE CONSTITUTION

THE movement toward the establishment of a National Conservatory of Music, through the efforts of the Musical Alliance, and others, grows apace. As is known, Senator Fletcher of Florida has already introduced a bill into the Senate for that purpose. The bill has received indorsements from a large number of persons and is being actively canvassed among the legislators, particularly by Mrs. F. B. Thurber, a woman who has spent her lifetime, and largely of her private means, in the cause of music, particularly in connection with the noted educational institution in New York of which she is the head.

One of the most significant signs of the times in connection with the movement was the resolution of the National Association of Music Merchants, which met in their annual convention in New York recently, to raise a fund of a quarter of a million dollars toward the establishment of a National Conservatory. This fund is to be collected through the contribution of 25 cents for each musical instrument sold during the year.

Let me urge upon all those who are interested in this matter, to write to Senator Fletcher of Florida, in Washington, D. C., to express their approval and indorsement of his bill, so that he may be assurred that there is sufficient support for such legislation by cultured people all over the country.

Legislators, through their position, especially those in the national capitol, have little power, except what they undertake is backed by a large, widespread and efficient public opinion. This not only heartens them individually but enables them to present a bill they may have in hand, with some chance that it will not be not only respectfully considered, but passed.

The opposition to such a bill comes from many different sources, and may be classified as follows:

A number of the legislators in Washington, both in the House of Representatives and in the Senate, take the ground that there are far more important matters before Congress to-day than the establishment of a Conservatory of Music or a Ministry of Fine Arts. Such, for instance, as the problems created by the great need of the Government for money, the adjustment of the international financial situation, labor problems, the railroad situation, the coming national election, and indeed, many other matters which they consider must have primary consideration before there can be even a thought of taking up such matters as the recognition of the value of music and the arts.

Another cause of opposition is the belief which seems to be fairly prevalent in Washington, to the effect that Congress really has no power to go into such matters, and that they should be left to private initiative, that is, to the public-spirit, altruism and philanthropy of individuals, who, impressed either by a love for music and the arts, or impressed by their value to the community, may be thereby induced to provide the means for the establishment of the organizations or bureaus which those engaged in music and the arts believe to be necessary.

The plain answer to this is that "it is in the Constitution." Section of the Constitution of the United States, paragraph 8, states that among the powers of Congress is "the promotion of the progress of science and the useful arts."

This will probably be news to most people, and it will probably be news to the great majority of the Congressmen and Senators. It is a curious thing that while we often refer to the Constitution, very few of us know anything about it. However, there it is in black and white. Congress has the power, and it is our conviction that this power can be exercised not alone by such a bill as Senator Fletcher has introduced, but by the creation of a sufficient public opinion to back it, and thus bring pressure upon Congress, which, to be frank, is the only thing it really understands, appreciates, and will act on.

So we again urge all the members of the Alliance and the readers of this paper to write Senator Fletcher at Washington and let him know that they are with him in the good work he is endeavoring to perform.

John C. Freund

President the Musical Alliance of the United States.

Some Recent Endorsements of the Alliance and Its Work

Enclosed my check for dues. I am pleased with the evidences of progress which the Musical Alliance is making and enthusiastically offer my services for any kind of help that I may give the cause this year.

OSBOURNE MCCONATHY.
Northwestern University,
Evanston, Ill., Feb. 5, 1920.

Enclosed find check for 1920 dues in the Musical Alliance of the U. S. for the promotion of musical progress.

Will not members interest themselves and urge the speedy erection in their nation's capital "The National Memorial to Our Soldier and Sailor Dead" following out the suggestion of our Mr. Freund and the Arts Club of Washington that it be a bell tower and carillon with an added music hall where, as the president of the Alliance says, "music and joy and happiness may find expression."

Certainly a musical alliance should have a part in the building of such a memorial, a fitting companion to the monument that is known and loved all over the United States.

HAMLIN COGSWELL,
Director of Music.
Washington, D. C.

Enclosed find my annual dues. Please accept along with it my best and heartiest good wishes for the splendid work the Alliance is doing, and the hope that it may long continue to be a potent factor for progress in American musical life.

EDWIN HUGHES.
New York.

Enclosed my annual dues as a member of the Musical Alliance. I am glad to do my share in the great movement. Let us push together for a Department of Fine Arts and a National Conservatory.

A. W. SPRAGUE,
Director Dept. of Music,
University of Maine.
Orono, Me., Jan. 16, 1920.

Enclosed please find check for dues for the Musical Alliance.

I take this opportunity to wish still greater success for this splendid organization—and when the election comes next Fall I hope the voters of this great country will remember that we artists need a Minister of Fine Arts to represent us in Washington; who will help us to have municipal opera, more concerts, more orchestra and choral organizations, etc., etc., which is the dream of every artist in America. UMBERTO SORRENTINO.
New York.

Have received *The Musical Alliance News*, and enclose check for renewal of membership for 1920.

Mr. Freund's work in establishing the Musical Alliance appeals to me as the most important work of the present day for the advancement of musical interests in our country.

With best wishes for the advancement of your successful work,

MARIE B. BENCHELEY.
Minneapolis, Minn.

Enclosed please find my dues to the Musical Alliance.

I am convinced that the work of the Alliance is one of the greatest channels for the development of music in America, and if a Minister of the Arts can be established the Alliance and the devotion of Mr. Freund to the high ideals involved will have accomplished the most valuable thing in the progress of the relation of music to the nation.

MARY LINDSAY-OLIVER.
Newark, N. J.

Find enclosed check for one dollar in payment of my subscription for ensuing year. May the good work go on.

R. RITCHIE ROBERTSON.
Supervisor of Music, City Schools.
Springfield, Mo., 1919.

Enclosed is my renewal for membership in the Musical Alliance. This splendid and efficient organization commands attentive interest from all citizens who have regard for our national musical welfare. CLARA WOLFE.
Seattle, Wash., 1919.

Glad am I to send another check (my third) to prolong my membership in the Musical Alliance for another year.

Everyone should know about the Alliance, the eight solid clauses in the pledge—join it and enjoy its wonderful strengthening and refreshing force. I shall pass its message on to as many as I can, in every way I can.

HELEN KNOX SPAIN.
Toms River, N. J.

Enclosed please find my subscription for the ensuing year for the Musical Alliance. It is a pleasure to have even so small a part in supporting so fine an organization in such splendid work as has already been accomplished by the Alliance.

With best wishes for continued success in all of the organization's undertakings, FLORENCE NEWELL BARBOUR.
Rochester, N. Y., 1919.

Herewith accept my check for dues for the following year, with renewed good wishes for the success of the aims of the Alliance. ELLA COURTS-BECK.
Hollywood, Calif., 1919.

Enclosed please find check for my third annual subscription to a most worthy and righteous cause.

Long may it live and prosper well. Greetings to MUSICAL AMERICA and the Musical Alliance of the United States.

LLEWELLYN B. CAIN,
Director of Music.
Eureka, Cal.

You will find currency for which please renew my annual subscription to the Alliance for the coming year. Hope that you will be a big success and add many numbers to your list. We need co-operation in the musical industries and this will bring it about. J. M. TROUP.
Harrisburg, Pa.

It is with much pleasure that I accept from my association membership to the Musical Alliance. With best wishes,

NELLIE W. STUART,
President, Music Teachers' Assn.
Roanoke, Va.

Enclosed find my annual dues. Keep up the good work! Yours fraternally,

HENRY DUNMAN.
Buffalo, N. Y.

Enclosed please find one year's dues. With appreciation for Mr. Freund's untiring efforts in behalf of music in America.

Find also enclosed one dollar for Mr. Leslie Joy, a pupil who wishes to enroll.

W. WARREN SHAW.
Philadelphia, Pa.

Enclosed please find cheque in payment of yearly dues—a cheque most willingly sent for so great a project.

(Mrs.) ESTELLA HALL READE.
School of Music, Ripon College,
Ripon, Wis.

The American people will soon perceive there is more in the beauty and utility of music than just playing scales; and I hope soon we will have our National Conservatory and the Ministry of Fine Arts, and the American Museum of National Art.

I saw seven thousand persons *standing* through a concert in January, 1919, given at the Metropolitan Museum.

ALICE A. DRIGGS.
Brooklyn, N. Y.

Enclosed find my check for dues, for the ensuing year. Want to congratulate you on what you have accomplished during the last year. Keep up the good work. Everybody interested in good music should become a member, if only from a selfish, financial viewpoint. Yours in the work, WARREN F. ACKER.
Allentown, Pa.

Enclosed find check for one dollar for my subscription for the ensuing year. Hope that the Alliance will meet with ever increasing success.

HARRISON M. KERR.
Cleveland, Ohio, 1919.

We are enclosing check for two dollars in payment of our annual dues to the Alliance, and with all good wishes for the continuance of the work, remain

Mr. and Mrs. A. C. BOUGHTON.
New York, Nov. 27, 1919.

Enclosed please find check for membership in the Musical Alliance. Every musician and music lover should encourage the unselfish work Mr. Freund is doing. Wishing you a prosperous New Year in the work of the Alliance, and may you double its membership list.

LEILA CANNES.
New York, 1919.

JOSEF HOFMANN

Recital in Carnegie Hall, New York
February 8, 1920

RECEIPTS $6,380

THE LARGEST EVER DRAWN BY A PIANIST IN NEW YORK

The Evening Post, Feb. 9, 1920

Josef Hofmann was in the very best mood for playing yesterday afternoon, and when Josef Hofmann is in his best mood for playing he plays the best that can be played.

New York Times, Feb. 9, 1920

And in all and through all the music he played was wonderful beauty of tone, variety of touch, producing an endless variety of color and quality.

New York Evening Mail, Feb. 9, 1920

His technique and tone are supreme, and when he speaks through the medium of the pianoforte his listeners recognize the master's voice and are content.

The Sun and New York Herald, Feb. 9, 1920

Such exquisite delicacy of tone and variety of tint and such perfect treatment of the song melody as he disclosed in the first and such a powerful and richly colored dramatization as he made of the second could be expected only of this supreme master of the pianist's.

New York Evening Journal, Feb. 9, 1920

Mr. Hofmann also did some exquisite playing in Debussy's "Soiree de Grenade," and was true to the Hofmannesque style in his Chopin group and the D minor prelude of Rachmaninoff.

New York Evening World, Feb. 9, 1920

At Carnegie Hall yesterday afternoon Josef Hofmann gave one of his rare recitals before a crowded audience that was rewarded by hearing him play in his best form.

New York Evening Sun, Feb. 9, 1920

Play he did to the heart's content, adding no less than seven encores to his programme. It was Hofmann at his height, and interpreted a list incomparably fine.

New York Tribune, Feb. 9, 1920

Hofmann's magic at piano enthralls capacity audience. Master caps afternoon of triumph with informal display of digital dexterity that astonishes all.

Management: Wolfsohn Musical Bureau
1 West 34th Street, New York

IN AMERICA NEXT SEASON **STEINWAY PIANO**

DISASTER OVERTAKES NEW ORLEANS OPERA

Troupe Finally Disbands — Seidel, Stracciari and Levitzki Appear in Recitals

NEW ORLEANS, Feb. 7.—Despite the heroic efforts to complete the forty performances of the operatic season, discouraging attendance, due to a season of bad weather, gave such small assurance of success that it was deemed the better policy to discontinue the series. All musicians and artists have been paid, even to their railway fare, and all accounts have been settled. M. Verande recognizes his indebtedness to his subscribers and desires to give notes in temporary settlement of his obligation to them. Here endeth the chapter. French opera is apparently dead in the first American city to entertain opera. Whether another season will see the breath of life instilled in the corpse is a question.

Never before have impresarios met with the difficulties that have beset the path of Verande and Harry Brunswick Loeb, despite the auspiciousness of the season's beginning. After a hiatus of years, New Orleans seemed ripe for a season of opera. The company secured was excellent. Properties were renewed, appropriate scenery painted, the Opera House repainted and prepared. When costumes contracted for in Paris failed to arrive because of the shipping strike, a strike among the ballet girls ensued; and then the ultimate blow fell, the conflagration which dispirited the entire population. The courage of these men, the altruism of the Opera Association, the sacrificial co-operation of many of the artists, we hope, have not gone for naught, and that an enforced suspension of activities will later inspire the rebuilding of our temple of song and the enthusiasm which has given us precedence in this form of music for nearly 200 years.

The three final performances of French opera, at the Dauphine Theater, were well attended, especially the Sunday evening presentation of "La Fille de Mme. Angot," in which Mme. Jeanne Maubourg was excellent, as were the remainder of the cast.

Negotiations are pending between Louis P. Verande and some of the artists for an engagement from Feb. 16 for two weeks. It will be an engagement novel in this country for, instead of presenting the masterpieces in a formal opera house, the troupe will sing in an out-of-door amphitheater situated in a grove of palms and cocoanuts near the Poinciana Hotel. It is said that about 100 millionaires sojourning at Palm Beach are eager to finance the venture.

Riccardo Stracciari sang here Feb. 2 and repeated his former successes. His program was light. His voice was superb, despite a slight *malaise* made evident by gesture.

Toscha Seidel gave a brilliant recital recently. Seidel impressed New Orleans as an artist of refinement and perfect self-possession. Harry Kaufman proved an accompanist of unusual ability. The concert was under Philharmonic auspices.

The playing of Mischa Levitzki was a revelation to New Orleans concert-goers. The virtuosity of this precocious youth astounded and charmed. He will find an eager audience upon his return to this city. Every individual of the 1600 in the audience has become an advertiser for his wonderful artistry.

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How San Francisco Americanizes Its Chinese Youth



Photo by Keystone View Co., N. Y.

ONE of the methods adopted in San Francisco to Americanize that Metropolis's large Oriental population is by means of song. The accompanying picture was taken during a "sing" in a local Chinese Y. M. C. A. It will be noted that most of the choristers wear a really "celestial" expression.

Harriet Ware and John Barnes Wells, tenor, gave a recital of the former's compositions Feb. 6 at the Athenæum to a fashionable audience. After her solo, "Song of the Sea," Miss Ware received an ovation. Mr. Wells and Miss Ware made a strong impression. Mrs. Katherine Kirkwood Ivey assisted in the Song Cycle for two voices. Miss Ware accompanied all songs sympathetically.

H. B. S.

CONCERT BY CANADIAN CLUB

Appleby and Other Artists Contribute to Musicale Program

The Canadian Club of New York gave a musicale on Feb. 8, at the club's new headquarters at the Hotel Belmont, the artists being Mme. Winifred Lugrin Fahey, soprano; Ernest William Appleby, tenor; Joseph Scholl Lilly, pianist, and Mrs. J. O. Calder, accompanist. All the artists were former Canadians, with the exception of Mr. Lilly, who is from Philadelphia. The program was opened by Mme. Fahey, who sang the familiar Handel aria, "Angels Ever Bright and Fair." Later in the evening she sang groups of songs by Massenet, Grieg, Rabey, Lover, Balfe and Denza, and closed the program with the "Shadow Song" from "Dinorah."

Mr. Appleby sang a group including Brownell's delightful song, "Four Leaf Clover," which was given by request, and also Sarjeant's "Blow, Blow, Thou Winter Wind," with fine dramatic effect. Mr. Appleby and Mme. Fahey later sang a duet by Stainer, "Love Divine" from "The Daughter of Jairus." Mr. Lilly played the Moskowski Waltz in E.

This was one of the most successful concerts ever given by the club and it was largely attended by an audience which evidenced its appreciation of the fine work of the artists throughout the program.

Manhattan Opera House Again in Court

The Manhattan Opera House again figures in the courts in a suit brought last week by Stella H. Keating and Rose H. Tostevin, daughters of the late Oscar Hammerstein, against their brother, Arthur Hammerstein, and their stepmother, Mrs. Emma Swift Hammerstein, executrix of the estate of Oscar Hammerstein, and others, to insure payment to themselves in the future under an agreement for their support, which their father made with their deceased mother. Last week they secured several injunctions to prevent loss of value to the Hammerstein Amusement Company's securities. The property of the company includes buildings "known as the Republic Theater and the Manhattan Opera House." In the injunction granted Arthur Hammerstein and Emma Swift Hammerstein are enjoined from leasing or letting, transferring mortgages or in any way collecting any money or rentals in or about the property pending further court action.

Orchestra Leaders in Spain Demand Repeal of Tax on Concerts

MADRID, Feb. 12.—After last night's performances in the theaters here a meeting was held by proprietors of theaters, actors and the leaders of orchestras, representing all parts of Spain. It was decided to close the theaters in protest against the amusement tax provided for in the budget now before the Cortes.



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Managing Director RIVOLI and RIALTO Theatres, N. Y.
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Yours very truly,
(Signed) HUGO RIESENFELD

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Recent Songs from the Programmes of Prominent Singers

BARBOUR, FLORENCE NEWELL

AWAKE, IT IS THE DAY—Sung by Christine Langenhan.
THE SUMMONS OF SPRING—Sung by Olive Nevin.
THE STREAM'S SECRET—Sung by Phoebe Crosby, Edith Crill Wild.
THE PIPER—Sung by Phoebe Crosby.

BARTLETT, FLOY LITTLE

SWEET LITTLE WOMAN O' MINE—
Sung by Amparito Farrar, Arthur Hackett, Leon Rice, John Barnes Wells.

BAUER, MARION

ORIENTALE—Sung by Martha Atwood, Elsa Alves, Mme. Buckhout, Marcella Craft, Regina Hassler-Fox, Delphine Marsh, Emma Roberts, Ethelynde Smith, Helen Stanley, Eva Emmet Wycoff.
FROM HILLS OF DREAM—Sung by Sue Harvard, Leila Holterhoff, Christine Langenhan, Florence Macbeth.

BEACH, MRS. H. H. A.

FAR AWA'—Sung by Sophie Braslau, Laura Littlefield, John McCormack, Rosalie Miller, Lambert Murphy, Marie Sundelius.
A SONG OF LIBERTY—Sung by Christine Langenhan, Rosalie Miller, Marie Sundelius, Yvonne de Treville.

BILLIN, REGINALD

A WHITE ROSE—Sung by Mabel Riegelman.

BRANSCOMBE, GENA

JUST BEFORE THE LIGHTS ARE LIT—Sung by Mabel Garrison, Mme. Edmunds-Hemingway, May Peterson, Frank Parker.
RADIANT AS THE MORNING—Sung by Eleonora de Cisneros, Mme. Gardini, Florence Macbeth, Olive Nevin, Ethelynde Smith.
THREE MYSTIC SHIPS—Sung by Mme. Alda, Paul Althouse, Eva Gauthier, Arthur Hackett, Mary Jordan, Margaret Keyes, Lambert Murphy, Olive Nevin, Robert Quait.
AT THE POSTERN GATE—Sung by E. de Gogorza, Arthur Hackett, George Hamlin, Robert Quait, Earle Tuckerman.
THE GREAT ADVENTURE—Sung by Robert Quait.

COX, RALPH

TO A HILL-TOP—Sung by Paul Althouse, Alessandro Bonci, Theo Karle, Olive Nevin, Edith Crill Wild.
WHERE ROSES BLOW—Sung by Mabel Riegelman.
SONG OF BROTHER HILARIO—Sung by Paul Althouse.

DANIELS, MABEL W.

SOLDIER-CAP—Sung by Martha Atwood, Mme. Calvert, Mme. Hudson-Alexander, Marie Sundelius.
TWO TRIOLETS; *SOLITAIRE; THE MISTLETOE*—Sung by William Simmons.
UNDAUNTED—Sung by Willard Flint, Lambert Murphy, Loyal Phillips Shawe.

FOOTE, ARTHUR

HOW MANY TIMES DO I LOVE THEE—Sung by Christine Miller.
THE RED ROSE WHISPERS OF PASSION—Sung by John McCormack.

GALBRAITH, J. LAMONT

COME FROM THE FAR AWAY—Sung by Mabel Riegelman.

GOATLEY, ALMA

A GARDEN IS A LOVESOME THING—Sung by Vera Curtis, Olive Nevin, Alice Moncrieff, Gladys Van der Beeck, Claude Warford.
NOW THAT APRIL'S THERE—Sung by Alice Moncrieff, Mme. Clara Poole.

SONGS OF SAPPHO

WHAT THE WEST WIND WHISPERS, A BENEDICTION, THE COURTYARD, HESPERUS, LOVE FLUTES—Sung by Gladys Van der Beeck, Olive Nevin, Edith Crill Wild.
Just issued:
THE WOOD ANEMONE; PIPE OUT, YE SILVER FLUTES.

GRANT-SCHAEFER, G. A.

LYRICS FROM THE PSALTER:
PRAISE THE LORD WITH EXULTATION, SING TO THE LORD A GLAD NEW SONG, UP TO THE HILLS I LIFT MINE EYES, FROM OUT THE DEPTHS I CRY TO THEE—Sung by Alice Hutchinson Irvine, Louis Kreidler, Herbert Libberton, Robert C. Long, Charles E. Lutton, Anita Mueller, Rollin Pease, Gladys Smith.

HOBERG, MARGARET

THE CHANT OF THE STARS—Sung by Mary Jordan, Charles E. Lutton, Lambert Murphy, John Barnes Wells.
IRISH WEATHER—Sung by Mme. Edmunds-Hemingway, Christine Langenhan.
A DREAM OF OTHER DAYS—Sung by Mme. Buckhout.

LEWIS, WALTER

LOVE'S WONDROUS GARDEN—Sung by Theo Karle.

METCALF, JOHN W.

TO A SWALLOW—Sung by Christine Langenhan.
LOVE'S WONDROUS DREAM—Sung by Mabel Riegelman.

MILLIGAN, HAROLD VINCENT

TOMORROW—Sung by Kitty Cheatham, Florence Otis.
WHEELS THE SILVER SWALLOW—Sung by Alessandro Bonci, Mme. Edmunds-Hemingway, Olive Nevin.
SORROWING HANDS—Sung by Olive Nevin, Edith Crill Wild.
STORM SIGNALS—Sung by Lambert Murphy, Olive Nevin, Florence Otis.
FIVE LYRICS BY SARA TEASDALE—Sung by Edward Bromberg, George Rasely, May Dearborn Schwab.
THE FIRST AMERICAN COMPOSER, 6 SONGS, by *Francis Hopkinson* (1737-1791). Edited and Augmented by *Harold Vincent Milligan*—Sung by Paul Althouse, Kitty Cheatham, Rafaelo Diaz, Mme. Edmunds-Hemingway, Mme. Hudson-Alexander, Alice Moncrieff, Lambert Murphy, Olive Nevin, Paul Petri, George Rasely, Ethelynde Smith, Yvonne de Treville.

NOGERO, FRANCESCO DI

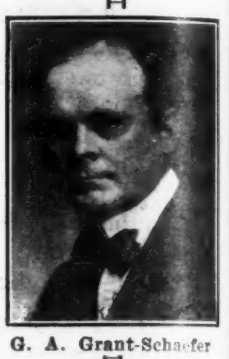
MY LOVE IS A MULETEER—Sung by Sophie Braslau, Vera Curtis, Marcella Craft, Mary Jordan, Sue Harvard, Mme. Matzenauer, Marie Morrisey, Dora de Phillippe, Rosa Raisa, Helen Stanley, Marie Sundelius, Yvonne de Treville.
SEVILLA LOVE SONG—Sung by Paul Althouse, Christine Langenhan, Anna Fitziu.
LA GITANINA (From Roumanian Fields)—Sung by Mary Jordan, Mme. Matzenauer, Lila Robeson.

RISHER, ANNA PRISCILLA

AS IN OLD GARDENS—Sung by Mme. Edmunds-Hemingway, Cora Remington.
SAIL, WHITE DREAMS—Sung by Cora Remington.
A BABY'S HAIR IS BUILT OF SUN—Sung by Christine Langenhan, Etta Hamilton Morris.


Arthur Foote


Alma Goatley


G. A. Grant-Schaefer


Margaret Hoberg


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LUBOVSKA WINS ADMIRATION

Appears in Impressionistic Dances with Company of Assistants

Lubovska and her company of dancers "in impressionistic dances created by herself" appeared at the Greenwich Village Theater on Sunday evening, Feb. 8. The program presented was extremely interesting and the orchestra, under direction of Oscar Lifshey, contributed no small part to the evening's entertainment. Lovely indeed was "La Nuit" to Schumann's music, in which the dancer interpreted *Night*. Different in style and delightful in costume were dances entitled "Choice," "Confession" and "Autumn." A "Cymbal Dance" to music of Ippolitoff-Ivanoff, as presented by Elizabeth West, had to be repeated Then came Lubovska's "Egyptian Dance of Mourning," in which she reproduces poses and symbolisms from ancient reliefs and paintings of Egypt, a dance which demands much in the way of technique and vivid picturization.

The artist won favor again in her dance entitled "Soul of Vanity" and "Satire on a Bull Fight." Another was based on motifs taken from ancient friezes entitled "Sun Dance of the Aztecs," and finally came a dance called "Sahara" (to music of Délibes). In them all Lubovska showed herself the possessor of much originality and Terpsichorean talent. J. A. S.

HYMAN ROVINSKY'S DEBUT

Pianist Displays Musical Gifts in Princess Theater Recital

Hyman Rovinsky, pianist, gave a recital at the Princess Theater on Sunday afternoon, Feb. 8, before an audience which made up in sincerity what it lacked in numbers.

The Bach-Liszt Prelude and Fugue in A Minor opened the program, and though Mr. Rovinsky showed occasional signs of slight uneasiness, he gave a really praiseworthy reading of this great work, proving himself the possessor of a well-grounded technique and good musical taste. Natural poetic instinct was also brought to view in interpretations of Schumann's "Two Romances" and "In the Night." Then came Ravel's Sonatine and Franck's Prelude, Chorale and Fugue. D'Indy's "Scènes de Voyage," two numbers by Korngold and Debussy's Preludes concluded the afternoon's offerings. A Debussy Arabesque, added by Mr. Rovinsky as an encore, was finely played. J. A. S.

Shattuck Visits Norwegian Artists



THE above group was made at the home of Stephan Sinding in Paris on New Year's Eve, when Arthur Shattuck, the American pianist, who is a warm friend of Christian Sinding, the Norwegian composer, visited the equally noted Norwegian sculptor, Stephan Sinding, the composer's brother. Mr. Shattuck is seen seated in the center row. Mr. Sinding is shown at the lower left, and next to him his daughter-in-law. The Spanish violinist, Eva Murdocci, appears on the left of the middle row, next to her the Danish pianist, Bella Evard, while the other lady in Mr. Shattuck's row is Mme. Stephan Sinding, famous Comedienne of the Royal Theater in Copenhagen. The two gentlemen above on the left are Mr. Sinding's son and the Danish Consul General, Mr. Prior.

Mr. Shattuck, who is spending the year abroad, is to give a recital in London at Aeolian Hall on March 12 and another on March 31. Between these two dates he will make a tour of the principal cities of England. In Brighton he will play Selim Palmgren's Concerto for piano, "The River," which he played with striking success in America last season with the Chicago Symphony and Philadelphia orchestras.

Paul Althouse Is Soloist with Dallas Choral Club

DALLAS, TEX., Feb. 8.—Paul Althouse, tenor, appeared in concert under auspices of the Dallas Male Chorus at the City Temple on the evening of Feb. 4. A large audience greeted him enthusiastically and recalled him again and again after his arias and songs. He was accompanied by Powell Weaver. The chorus, under direction of David L. Ormesher, offered several numbers, showing marked improvement in their work since they were last heard. The club had to respond to an insistent demand for encores. Mrs. Williamson Smith accompanied the club. Georgie Dowell, organist, offered organ numbers. C. E. B.

Introduce Gustav Saenger's Newest Songs at Regneas Musicale

At a musicale given during "Music Week" on Wednesday afternoon, Feb. 4 in the studio of Joseph Regneas, two new songs by Gustav Saenger, "Marie" and "A Soldier Parting" were admirably sung by Theodore Webb, bass baritone. Mr. Saenger accompanied him at the piano and shared in the applause with the singer. The program was almost entirely by American composers, Florence Turner-Maley being represented by four songs sung by Mary Burns, Seneca Pierce by two songs sung by Louise Hubbard and Gena Branscombe by three sung by Mr. Webb. There were also compositions by La Forge, Schindler, Mana-Zucca, Homer, Cadman, Spross and Curran.

Anna Case Sings With Allentown Arion Society

ALLENTOWN, PA., Feb. 10.—Anna Case was soloist at the Lyric Theater recently with the Arion Society, James Prescott, conductor, substituting for Frieda Hempel who was ill and unable to appear. Miss Case offered the aria from Charpentier's "Louise" and groups of songs, besided giving many encores. Claude Gotthelf accompanied Miss Case and was also heard in a group of piano numbers. Will Rees accompanied the chorus in its numbers which included part songs by Shelley, Saar, two old English numbers and Dudley Buck's "Voyage of Columbus" in which Clarence Reinert sang an incidental solo. R. H.

WINIFRED BYRD'S RECITAL

Young Pianist Greeted by Enthusiastic Audience in Æolian Hall

Winifred Byrd, the young Oregonian pianist, who has given several New York recitals, gave another at Æolian Hall on Tuesday afternoon of last week before a very enthusiastic gathering which applauded everything impartially. Miss Byrd essayed a program covering much ground. It contained MacDowell's great "Keltic" Sonata, a Scarlatti Presto, the Rubinstein arrangement of the "Ruins of Athens' March, some Chopin, Brahms and Schubert. Miss Byrd has not made the progress that was hoped of her. She has never acquired the great fundamental principle of relaxation and the state of rigidity in which her arms and wrists will be found accounts for the unrhythmic quality of her performances, her lack of power and her inability to strike with accuracy a given number of notes in a given time. Until Miss Byrd eradicates these primary faults of her training well-developed pianism is not to be expected of her. H. F. P.

Christiaan Kriens Pupils to be Heard in Annual Concert

Christiaan Kriens, the New York violinist and teacher will, according to his custom, present several artist-pupils in recital in the near future. This year he will introduce Anna Daly, Hans Asmussen and Marjorie Cramton. The list of successful violinists who have been presented in Aeolian and Carnegie Hall recitals during the past six years by Mr. Kriens include Caroline Powers, Katherine Stang, Violet Kish, Kurt Dieterle Marion De Vore and Hazel Jantzen.

Hofmann Delights Atlantans

ATLANTA, GA., Feb. 6.—Josef Hofmann recently gave a recital in the Auditorium-Armory before an enthusiastic audience. His program included classic and modern numbers and he was compelled to give numerous encores.



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THE HERALD.

"His style throughout his program was excellent, and so was his diction."
THE SUN.

"Mr. Fanning possesses one of the most agreeable baritones now on the stage, and he has it thoroughly under his control."
EVENING POST.

BOSTON

"Mr. Fanning's tones are warm, resonant, flowing and plastic...He discovers and imparts mood and picture with Duparc and Debussy...He now cultivates the art of song as well as audiences for it."
EVENING TRANSCRIPT.

CHICAGO

"The singer who achieves a certain high level and then holds to that throughout a comprehensive list of difficult songs is hard to find, but Cecil Fanning is one of these...His unquestioned success last night will undoubtedly establish Mr. Fanning on Chicago's preferred list."
HERALD & EXAMINER.

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"Fanning has the voice it ('Elijah') needs. It is a fluent, well-trained voice for one thing; it has force and volume for another, and it has tonal beauty for a third. He can not only make his words intelligible like David Bispham, but also like Bispham, he can invest them with a dramatic intensity that carries their meaning home."
OAKLAND TRIBUNE.

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"The happy owner of a very beautiful and very even baritone voice."
DAILY TELEGRAPH.

"A very virile style...The general attractiveness of his method lay in the intelligence, the wide knowledge of vocal effect, and the technical efficiency."
PALL MALL GAZETTE.

"It is not often that one is fortunate enough to listen to a voice so entirely sympathetic in every respect."
DAILY GRAPHIC.

BERLIN

"To a large number present it was perhaps a revelation to hear how beautiful English can sound when it is sung as picturesquely as Mr. Fanning sang it."
ALLGEMEINE MUSIKZEITUNG.

TORONTO

"Mr. Fanning by reason of the excellent quality of his voice and his exceptional oratorical skill is the best exponent of song we have at the present day."
SUNDAY WORLD.

WINNIPEG

"Mr. Fanning is first and foremost a serious student of his art. His voice is one of resplendent tonal beauty and he is never at a loss to use it with skill in dramatic or poetic moments."
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Mr. Fanning has been engaged for a series of recitals in London and the British Isles beginning in May. He will be available for Recital, Concert and Oratorio engagements in the United States and Canada after November first.

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Robert Armour to Give Joint Recitals with Alice Baroni



Robert Armour, Tenor

Alice Baroni, coloratura soprano, and Robert Armour, lyric tenor, will give a series of joint recitals this season. They will present a program showing the development of opera and song from the eighteenth century, Romantic and Modern periods. Mme. Baroni is well up in the traditions of song development, having spent much time on that particular subject with Lombardi and Vannucini of Florence, Italy.

Robert Armour won his first recognition as an artist as leading tenor soloist of the Cathedral of St. John, the Divine, New York. He possesses a tenor voice whose powers compass both the lyric and dramatic styles of singing. Mr. Armour has been a prominent New York singer for a number of years and has been heard in all parts of the country.

PHILLIP GORDON GIVES SECOND PIANO RECITAL

Holiday Audience Applauds Young Artist's Vigorous and Clean-Cut Playing in Æolian Hall

Phillip Gordon's admirable pianism again was disclosed at Æolian Hall Thursday afternoon, Feb. 12, Lincoln's birthday, when he gave the second of a series of three piano recitals there. His program numbers were wisely chosen and worth while. His audience was an enthusiastic one, recalling him repeatedly. He added several extra numbers in response to the applause and in these revealed his gifts as a player of the Chopin Etudes.

Beethoven was represented by the Sonata, Op. 26, and by the "Rondo on a Lost Penny," very well played. Bach's "Chromatic" Fantasy and Fugue, which opened the program, brought forward in its larger aspects a facile and ample technique.

From Liszt, the pianist selected the St. Francis legends, "Sermon to the Birds" and "Walking on the Waves," and the E Minor Etude. Regnier's "Jeux d'Eau," couched in the terms of the modern Frenchmen, was another interesting number. Mr. Gordon's tone was big, his style vital, his fingering fleet, and, if he sounded no unusual heights or depths, he satisfied. O. T.

At her appearance on Sunday evening, Feb. 8, at the concert at the Metropolitan Opera House, New York, Claudia Muzio, the Italian prima donna soprano of the company, sang Vanderpool's "Values" and won a distinct success in the song, which she has just added to her répertoire.

When the Prince of Wales "Assisted" an American Singer



Photo Central News Photo Service

Aboard the Battleship "Renown." The figure standing at the left is Howard Smith, Tenor, Singing for the Prince of Wales, Who is Holding the Music. Ex-Ambassador Gerard, on the Right, Assisting Him.

DURING the recent visit of the Prince of Wales to New York the heir to the British throne proved that he is a sincere music-lover. It appears that one of the New York policemen detailed to accompany him about the city was Howard Smith, a member of the motorcycle police force. While riding alongside the Prince one afternoon a member of the Secret Service, who was also assigned to him, happened to mention that Mr. Smith was known as the "Caruso-cop." After this bit of New York slang had been explained to the young Prince he expressed himself as anxious to hear Mr. Smith sing. Mr. Smith, overjoyed at the opportunity, prepared to reveal his vocal accomplishments and to his great pleasure was informed that the Prince would hear him aboard the battleship *Renown*, following a farewell luncheon he was giving prior to his sailing for England.

Out on the deck of the ship after luncheon Mr. Smith began to sing, as the above photograph shows, and the Prince and Ex-Ambassador Gerard, one of the guests at the luncheon, noticing that the music was in danger of being blown away, held the song, while Mr. Smith delighted the guests with a fine performance of Lieut. Gitz-Rice's song "Dear Old Pal of Mine." The prince congratulated Mr. Smith and autographed the copy of the song for the singer, of which he is now the proud owner. He said also that on his return to this country he desired to hear him again.

Mr. Smith is the tenor soloist of the glee club of New York's police force, which Charles L. Safford conducts, and has appeared with success at many concerts given for civic purposes.

GAUTHIER OFFERS SUPERB NOVELTIES

Soprano's Recital of "Vocal Chamber Music" of Conspicuous Importance

Eva Gauthier's recital of "vocal chamber music" in Æolian Hall Wednesday afternoon of last week assumed a conspicuous importance not only for the unusual and interesting program (all Miss Gauthier's programs are to be similarly qualified) but as an exhibition of *bel canto* in its truest sense. In the popular attention bestowed upon what she sings, her manner of singing it is, as a rule, far too lightly considered. Miss Gauthier has one of the loveliest voices to be heard either on the concert or operatic stage to-day—a voice of warm and lustrous velvet, enchanting in sheer beauty but distinguished beyond that by its ready adaptation to a very wide range of emotional conveyance. It is managed, on the whole, with the assurance and skill of one endowed with the just and only principles of vocalism. The occasion is not to be recalled on which this unique and delightful artist so captivated the listener by pure distinction of song.

Always Miss Gauthier's programs are more or less engrossing. This one was decidedly more so. Assisted by a small orchestra of strings and wind under the direction of Nat Shildkret, in addition to the usual piano—played this time by Samuel Jospe—she offered an extensive variety of music, predominantly modern but only in a few cases radical. Four of Beethoven's English, Irish and Scotch folk song arrangements opened the bill. "Faithful Johnnie" is justly known and loved. But one prefers Henry Carey's "Sally in our Alley" with the accompaniment better known to English-speaking folks than the rapid repeated chords of Beethoven, which seem to rob the melody of its center of gravity. Ernest Chausson's elongated and generally tiresome "Chanson Perpetuelle" provided the means of transition to the modern idiom that pervaded the rest of the recital. Then came Ravel's "Soupir" and Maurice Delage's "Lahore"—the last, despite its new sounding title, a setting of Heine's familiar lyric about the fir tree on a northern mountain. Neither greatly signifies for all the fanciful and highly spiced effects and silvery dabs in the accompaniments. Stravinsky's tone "Chansons Plaisantes"—jocular thumb-nail sketches, already made known here by Vera Janacopulous—are another matter. Capital little gibes and jests these, devilishly ugly but witty to a degree. They do not altogether equal the inimitable "Lyriques Japonaises," which Miss Gauthier sings so bewitchingly, but represent, nevertheless, a type of thing successfully accomplished by no other composer.

Ottorino Respighi's "Tramonto," ("Sunset") a setting of Shelley's lines, is long but surprisingly fine. Respighi is one of the younger men, favorably regarded by those who concern themselves with the latest manifestations of musical progress in Italy. His "Fountains of Rome," already heard here is a picturesque if superficial piece of tonal description. "Tramonto" is music of a different stripe. Respighi caught with unusual success the profound mood and tragic atmosphere of the poem and uttered it in music of rich texture and singularly beautiful melodic weave—music obviously influenced by Montemezzi and healthily related to "L'Amore dei Tre Re." In more ways than one Montemezzi may have profited his nation. And Respighi must henceforth be kept carefully in sight.

The Americans represented were Wintter Watts, Samuel Gardner and Bainbridge Crist, the first named with his settings of Byron's "Like Music on the Waters" and Sara Teasdale's "The Look," the second by three Oscar Wilde songs—"Madonna Mia," "Impressions du Matin" and "La Mer"— and Mr. Crist by his fairly well known "Chinese Mother Goose Rhymes." The Watts songs are lovely, notably the first and more pretentious. Its melodic sinuousness and fluency, the movement of parts, interwoven like flowering tendrils, the poetic distinction and sincerity of this delicately fashioned lyric place it among the choicest settings of Byron's poem, though the scoring for double quartet seemed last week to obscure the clarity of certain fine spun melodic lines. Miss Gauthier entered understandingly into its spirit and compassed well that of the deft and winsome "Look."

The writer has heard from Mr. Gardner no work attaining quite the inspirational level and technical mastery of the Wilde songs. The instrumentation for small orchestra displays exceptional felicity in the achievement of desired effects. The effects themselves are admirable in contrivance, calculation and poetic enhancement. Mr. Gardner's musical thought is untrammeled, direct and remarkably plastic. In consequence these songs must be recorded as accomplishing the ends of interpretation and beauty. They are exceptional evidences of high creative gifts.

H. F. P.

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"A veritable triumph for this gifted artist." "Rosa Raisa has no rivals." "She stands alone."—*Evening Post, February 4th.*



Who is the greatest opera singer of the day, next to Enrico Caruso? There can be only one answer to this question: Rosa Raisa is her name. Last night she returned to the Lexington and as Norma in Bellini's master work electrified a crowded audience, giving the most glorious, the most thrilling exhibition of vocal art heard in New York from any woman singer in two decades. Rosa Raisa has no rivals. She stands alone. No other singer of our day could do Norma half as well as she did it last night.—**Henry T. Finck, Evening Post, Feb. 4, 1920.**

Rosa Raisa returned to New York last night in the Lexington Theatre, and brought with her the most glorious voice that any woman now living has been given by nature—a voice that seemingly encompasses, that sweeps from the warm sonorities of a contralto to the fine spun graces of a lyric soprano, that sounds the depths of a tragedy or exults in florid joy, that swells into vibrant gold, ear-filling, heart-searching, compelling, or tapers into filigree silver, delicate as a gossamer thread. For Raisa the triumph was complete, and for Bellini, too, thanks to Raisa. One was reminded of Luisa Tetrazzini as she began the great "Casta Diva" aria. But soon the voice of Raisa, full, vibrant, powerful, was revealed in all its plentitude. No wonder the audience shouted approval, drowning out the orchestral postlude entirely.—**Max Smith, New York American, Feb. 4, 1920.**

Now at the Lexington we have at last had Miss Raisa, and in her triumph! In the florid "Ah! bello a me ritorno," sung with ecstasy she began a triumph which went on crescendo through all the length of the part, a triumph of voice, of singing, of noble mien, of dramatic eloquence. In the final scene, . . Miss Raisa passed . . to a tenderness and an elevation of spirit which deserve no less a word than sublime.—**Pitts Sanborn, The Globe, Feb. 4, 1920.**

Miss Raisa was veritably superb. She was here pre-eminently the most intriguing, the most striking operatic experience of the year. Her voice was of the needful body and volume and it was generally of arresting quality. She poured it out in floods, but the flow of tone was surcharged with variant and brilliantly shifting emotion; she flung its successive hues at the dramatic action and took the listener out of himself to become auditing witness of her fine frenzy—a notable Norma.—**Evening Journal, Feb. 4, 1920.**

She is capable of gigantic things. She can sing the part exceedingly well, and probably no other singer on the operatic stage today could. She is always a positive stage personage. Miss Raisa might be the greatest dramatic singer of the age. Perhaps she will be.—**Evening Telegram, Feb. 4, 1920.**

We may confidently expect that today far less will be said about the opera than about Rosa Raisa, and that there will be a sudden demand for records of her "Casta Diva."—**Sun nd New York Herald.**

Miss Raisa's voice is an imposing one; flexible as that of an expert coloratura singer and rich in both lyric and dramatic quality.—**Sylvester Rawling, Evening World, Feb. 4, 1920.**

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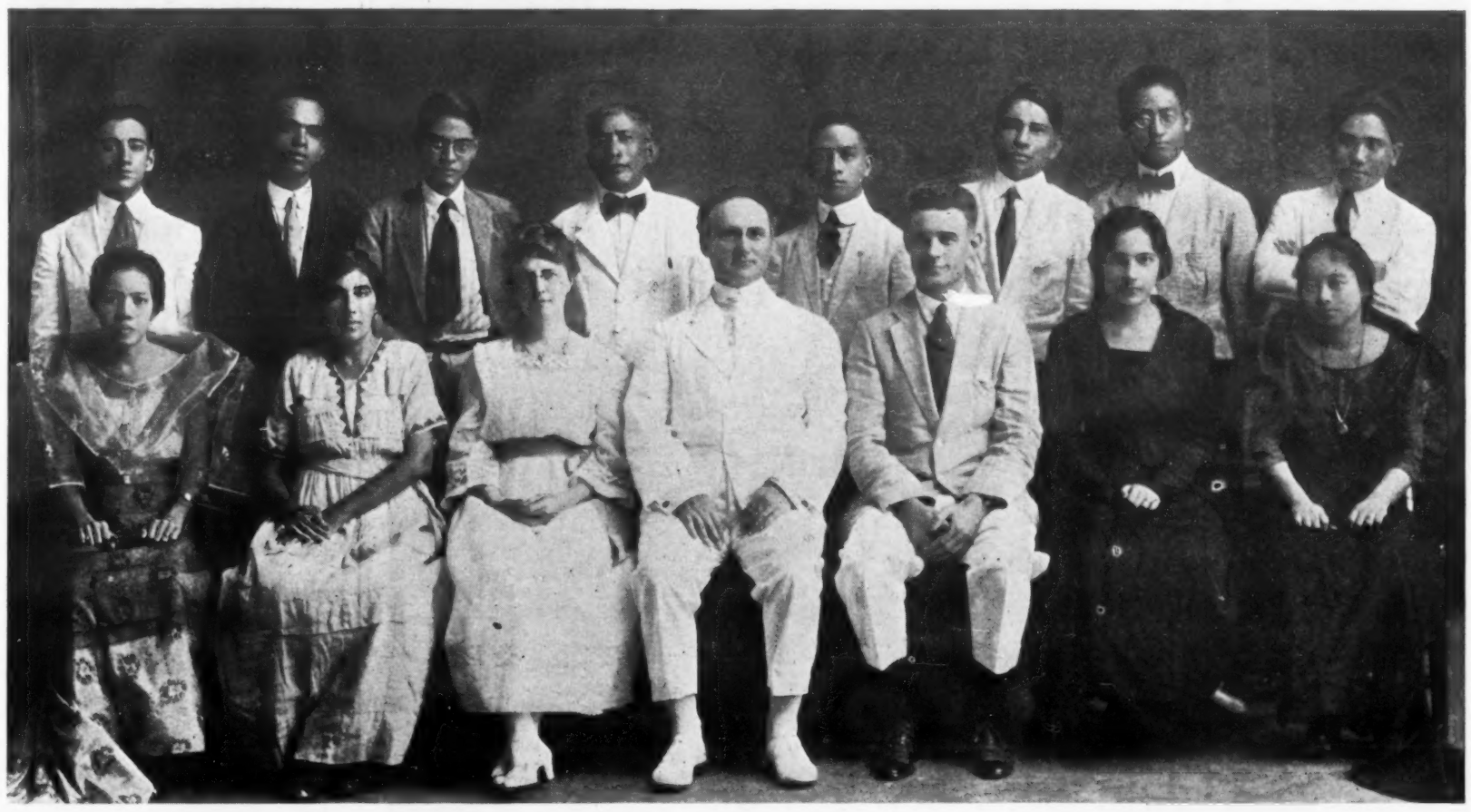
An astonishing musical event took place in Carnegie Hall on the evening of Friday the thirteenth. A pianist whose art flourished a quarter of a century ago, returned to the concert-platform, rejuvenated, greater. Fannie Bloomfield Zeisler has been cloistered in Chicago for the past half dozen years, a victim, report had it, of physical infirmities. But last week this little bowed figure burst forth on the scene and performed miracles before a vast audience which was frankly half skeptical of the artist's self-confidence as reflected in the program: three meaty concertos. The first of these offerings was Mozart's rarely heard C Minor (Köchel 491). Mme. Bloomfield Zeisler brought out all the glistening, gelid beauties of the sparkling *Allegro*, the ravishing *Larghetto* and *Allegretto*. The staunch musicianship for which this pianist has also been honored has at its command a finger, arm and pedal technique which seems greater than ever. At the end of the first movement the audience, numbering many eminent pianists, was made to realize that they were assisting at one of the most significant events of the year. When the storm of applause abated she played on with increasing brilliancy and fire. By this time Victor Herbert had his orchestra, obviously a hastily-assembled aggregation, more closely under subjection. The result was a glorious exposition of piano-playing and accompanying. Mme. Zeisler's flaming gifts were even more pronouncedly revealed in the Chopin F Minor Concerto.

The fire, color and herculean power exhibited in this work was little short of overwhelming. Mme. Zeisler was always a dashing artist; to-day her Chopin proclaims that she has fathomed new spiritual depths. The slow movement was poignant and quavering, the *Allegro vivace*, electrical in its outburst of masculine virility. Only a few contemporary pianists are endowed with such a remarkable rhythmic faculty as this reincarnation of the old Fannie Zeisler. Of course the Tchaikovsky B Flat Concerto was well calculated to bring out the sweeping vigor of her grand manner art. Nor was there the slightest token of waning strength after her tumultuous charge through the final pages. The excited auditors were finally appeased with an encore played with Mr. Herbert's forces, the *Scherzo* from the Litolf Concerto. The marvelous clarity, speed and polish with which she delivered the *Scherzo* stirred her hearers to another outburst, but she was obdurate, though apparently all fresh after her *tour de force*.

Mme. Zeisler has "come back" with a new message.

A. H.

Government Encouraging Philippine Music



MANILA, P. I., Feb. 5.—The above is an interesting photograph of the present faculty of the Conservatory of Music at the University of the Philippines at Manila, of which Dr. Robert L. Schofield is the newly elected head. From left to right those standing are Fernando Canon, Jr., son of Don Carlos Canon, Spanish general for the Philippines in the revolution of 1896. Young Canon, like his father, is an unusually artistic performer on the Spanish guitar. Next to him is Serefin Magracia, Filipino pianist; Pedro Eloriaga, Spanish pianist, ranking among the best in the Philippine Islands; Terese Zapata, Filipino violinist and composer, whose symphony for full orchestra was well received at the first and subsequent hearings in Manila; Apolonio Batoon, secretary to the director; Cayetano Jacobe, violinist and composer, who some years ago traveled through the United States with the celebrated Constabulary Band; Nicanor Abelardo, talented Filipino teacher of solfeggio and harmony; Francisco Santiago, pianist and composer. Seated, from left to right, is Lucia Francisco, Filipino pianist, in native dress; Mrs. Emilia Servosa de Guzman, Spanish pianist; Harriet L. Marble, assistant professor in voice culture; Dr. Robert L. Schofield, dean and director; Guy F. Harrison, assistant professor in science of music and history, and organist and choirmaster at the Episcopal Cathedral in Manila; Elisa Maffei, Spanish pianist, and Cochita Cruz Herrera, pianist.

The Conservatory courses embrace all of the important branches of musical work, including a large chorus, orchestra and a string quartet. The faculty and the students alike all show the desire for progress and out of the 200 or more students enrolled for this semester, only five are not taking the regular course for graduation. The four classes, senior, junior, sophomore and the freshman, are all organized and have their own class officers. Two members are elected from each class to serve on the Central Board, which is the governing body of the Student Association. Since his arrival in Manila, Dr. Schofield has been the guest of honor at receptions, banquets, balls and musicales, numbering three and four each week. His new plans, with the backing of the government, will make the Conservatory far reaching in its influence.

THREE ARTISTS UNITE

Galli-Curci, Silba and Storr at Commodore Musicale

Mme. Galli-Curci, Muri Silba, pianist, and Lionel Storr, basso, were the soloists at the Commodore Evening Musicale on Feb. 13. Mme. Galli-Curci, whose name undoubtedly attracted the major portion of the large audience, apparently satisfied her hearers in all three of her groups. These comprised the aria, "Come per me sereno" from Bellini's "Sonnambula" and "Qui la voce" from "Puritani," and a group comprising Debussy's "Romance," Leoni's "Brownies," Grieg's "Chanson de Solveig" and Auber's "Bourbonnaise" from "Manon Lescaut." Mme. Galli-Curci's lovely *fioratura* passages were duly appreciated and her lapses in pitch overlooked, the admirers present demanding the usual number of encores, among which were several songs in unintelligible English. Miss Silba did some extremely intelligent playing in two groups comprising a Scarlatti Sonata, Mazurka, Etude and Ballade of Chopin, and "Guitarre" and "Jongleuse" of Moszkowski. The artistic dignity of Miss Silba's playing can hardly fail to satisfy. Mr. Storr, a basso, who uses his voice judiciously, and whose vocal attainments are of a sincere and artistic order, gave two groups, the second of which, for some unaccountable reason, was of a semi-devotional character. The first numbers were "Infelice e tuo credevi" from "Ernani," Parkyns's "Le Portrait" and Hüe's "J'ai Pleuré en Rêve," the second being Dvorak's "As My Dear Old Mother," Jordan's "Ave Maria," Clarke's "Blind Ploughman" and O'Hara's "There Is No Death."

F. G.

Elman Plays to Eighteen Hundred Hearers in Yonkers

YONKERS, N. Y., Feb. 15.—Mischa Elman played on Feb. 9 to an enthusiastic audience of between 1,700 and 1,800 at the Armory. With two or three exceptions this is the first concert by an artist of big reputation that has been given in Yonkers for ten or fifteen years. Elman's principal numbers were Lalo's "Symphonie Espagnole" and the "Faust Fantaisie." The concert was under the direction of Robert W. Wilkes.

R. W. W.

Mme. Epifani Appears in Concert of Pleiades Club

For the first time since the birth of her little daughter, Tina Flora, on Oct. 16 last, Mme. Elvira Epifani appeared in a concert of the Pleiades Club, held at the Hotel Brevoort recently. Mme. Epifani did some splendid singing, doing her finest work in Cesare Sodero's "Song of Darkness" to the poem of Helen Keller. Mr. Sodero, who is conductor with the Edison Company, has been especially successful with this song, which has also been sung by Florence Easton at the Brooklyn Academy of Music, and other leading artists. Mme. Epifani also gave a fine interpretation of Tirindelli's "Summer." Among others present at the club concert was John Drinkwater who gave an address on the drama.

Six Thousand Hear Anna Case in Newark

On Saturday evening, Feb. 7, 6,000 persons in Newark, N. J., and vicinity braved a snowstorm to hear Anna Case at the Armory. This was Miss Case's second appearance in Newark within eight months. She was recalled so many times, that it was only with difficulty that she caught a train that was to take her to Boston, where she sang the following day at the Algonquin Club.

The author of two of the most popular novels of the day has been reading my stories each week in the musical papers about the new singer Cecilia Lloyd. He became interested to the extent of seeking an interview with Miss Lloyd and, the result of this interview is, that his next novel will have for its foundation the interesting story of Cecilia Lloyd's early struggles. New York will hear her soon. W. C. D.



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Mr. Bauer's New York Recital Always An Event of Exceptional Interest

"A PIANO recital by Mr. Harold Bauer is expected by those who know his art and his artistic ideals to be **an occasion of special interest,** and this expectation was amply fulfilled by the one he gave yesterday afternoon in Aeolian Hall. He gave an unconventional program in a manner that was unconventional in being, in most respects, the antithesis of a virtuoso's performance. He played Bach's toccata in D minor as translated by Mr. Arthur Whiting. Mr. Bauer himself went a long way toward supplying the varied quality of harpsichord tone by his remarkable skill—it never seemed more remarkable than in his performance of this piece—in coloring and changing the quality of the piano tone by his variety of touch and his use of the pedals. In these respects his playing of it was noteworthy; but even more so was the romantic and deeply poetical expression he gave to the four movements of which it is composed, comprising movements of free fantasia and of fugato, of which the most beautiful is the adagio in the middle, with the persistent use and eloquent development of a pleading phrase."—New York Times, January 18, 1920.

"Harold Bauer invited a double measure of gratitude from the lovers of pianoforte music at his recital in Aeolian Hall yesterday afternoon for **his exquisite playing,** in the first place, and for the interesting list of pieces and the effective manner in which he arranged them for the sake of contrast, in the second place. He gave a double measure of enjoyment."—New York Tribune, January 18, 1920.

"Harold Bauer gave another piano recital yesterday and, as usual, there was an **audience on the stage as well as in the regular seats.** There is something very friendly about a Harold Bauer audience. It applauds unceasingly between groups, so that there is generally no time for the soloist to rest. Mr. Bauer is not a cold player, but a well-balanced artist who plays with a frank directness that appeals to lovers of straightforward playing."—New York Herald, January 18, 1920.

"One knows of no more ingratiating pregnant art at the present time than that of Harold Bauer. His playing of music for the piano on Saturday afternoon in Aeolian Hall once more aroused this among much other reflection. His playing, indeed, is itself reflective and stimulates reflection. How much, or how little else, in all the variously quantitative presentation of music that goes on in a New York season, holds this quality, this potentiality? The thing may well be, in some important sort, a measure of values. Impression and reflection become indissolubly welded in after-consideration of Mr. Bauer's recitals—and the matter becomes memorable, a criterion set up and held firmly in the back of the mind, a keen record of beauty exquisitely revealed and so treasured."—New York Journal, January 19, 1920.

"An event of exceptional interest occurred in Aeolian Hall on Saturday when Harold Bauer, in his very best vein, delighted a high-class audience with Bach's toccata in D minor as adapted to the grand piano by Arthur Whiting, Schumann's fantasy in C, specimens of Schubert's exquisite 'Ländler' and other good things."—New York Evening Post, January 19, 1920.

Mr. Thibaud's Art and Personality Again Acknowledged by Press

"MR. THIBAUD played Beethoven's Romance in F, a work not unfamiliar to most in the audience, with **great purity and dignity** of style and a remarkable warmth of feeling."—New York Times, November 5, 1919.

"Within the large scope of **Carnegie Hall** Jacques Thibaud, the violinist, gave his first **city recital** of the season yesterday afternoon. In his playing **aestheticism predominated** as it always has. He has the exquisite faculty of making Bach sound like Kreisler, and Kreisler like Thibaud. His flame burns purely, and from a sacred lamp."—New York Sun, December 17, 1919.

"The program of Mr. Thibaud's recital began with Lalo's F major concerto. It is natural that the man who can play Lalo's 'Symphonie Espagnole' a little better than any one else—unless possibly Ysaye—should shine in the F major concerto. The andante displayed Mr. Thibaud's tone in all its warmth and smoothness, and also **the peculiar elegance of his style.** The finale had his characteristic zest and brilliance.—New York Globe, December 17, 1919.

"Jacques Thibaud is **one of the greatest violinists** now before the public. Seldom, indeed, has a Carnegie Hall audience heard violin playing so flawless from every possible point of view, and at the same time so inspired and inspiring."—New York Evening Post, December 17, 1919.

"The **overwhelming applause** which Thibaud received upon his entrance on the stage and which persisted after his concluding number with unabated vigor until the orchestra, joining in, gave him a fanfare, was a personal expression quite as much as an appreciation of his exquisite art, for Thibaud is not only a rare artist, but a French patriot as well. His performance was marked by the same finish, the same refinement and sound musicianship which are characteristic of him."—Cincinnati Commercial Tribune, November 23, 1918.

"Thibaud stands firmly placed among **the front ranks of truly noteworthy violinists.** Perhaps none can boast of a more **beautiful tone,** which is as pure and flawless as the voice of some bird in the forest. He has all that possibly could be required in the way of technic, with an elegance of style and finish of execution that but few acquire, all heightened in effect by a dignified and ingratiating personality."—Philadelphia Evening Bulletin, January 18, 1919.

"His playing served to display once more the outstanding characteristics of this Frenchman's attitude toward the violin-studied elegance of style, the feeling for nuance, the sure tracing of the musical outline, that make him **one of the aristocrats of art."**—Chicago Herald-Examiner, January 31, 1919.

"Mr. Thibaud gave what was in the estimation of the writer by far the greatest performance of a solo violinist heard this season. He has the purest emotional force, tempered by the high intellectuality of a great artist. Mr. Thibaud's tone is not surpassed for **warmth and nobility,** nor do we know of a violinist who unites so impressively the fire of the virtuoso and an unalienable sense of esthetic values. He gave one of the memorable performances in the history of late seasons in Symphony Hall.—Boston Post, April 5, 1919.



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KRIENS ORCHESTRA IN NOTABLE CONCERT

John C. Freund Addresses Audience of 2,000 at Temple Israel in New York

A concert for the benefit of the Community Service of Temple Israel, on Lenox Avenue, New York, was given last Sunday afternoon by the Kriens Symphony Club, Christiaan Kriens, conductor, with the assistance of Anna V. Daly, violinist, and Johan van Bommel, baritone, from the Royal Opera at The Hague. The fine auditorium, which seats over two thousand, and which is the home of one of the largest, wealthiest and most influential Hebrew communities in New York, was crowded.

The first part consisted of the Overture to Nicolai's "Merry Wives of Windsor." This was followed by Schubert's "Unfinished" Symphony, both of which were well played, particularly the Schubert number. Miss Daly then played Mendelssohn's Concerto for violin, which elicited much applause. Mr. van Bommel gave the Aria "It Is Enough" from Mendelssohn's "Elijah," orchestrated by Mary Waterman. The first part closed with Delibes' "Sylvia" Ballet.

Part two consisted of an address by John C. Freund, the Editor of MUSICAL AMERICA and President of the Musical Alliance of the United States, who was introduced to the large audience by Mr. Kriens. Mr. Freund spoke of the work the Kriens Symphony Club, which was founded eight years ago, has been doing as an orchestral school. The object is the training of young Americans for American orchestras; to give an opportunity to instrumental and vocal soloists to rehearse and appear with orchestra; and to give composers and orchestrators the priceless opportunity of hearing their own works.

Mr. Freund spoke strongly on the need of encouraging our own talent, and particularly of the need of developing our own orchestral players, so that we are not absolutely dependent upon foreigners. He paid a warm tribute to the work Mr. Kriens was doing. He then gave briefly a résumé of the growth of musical knowledge and culture and of musical industries in this country. During the whole of his address he was listened to with the closest attention and was frequently applauded.

The third part consisted of three songs by Mr. van Bommel, "Two Miniatures" by Nutting, "Rose in the Bud," by P. Barrow, and "Love in April," by Kriens. Mr. van Bommel was particularly happy in his rendition of these numbers and had to give several encores.

Then came a number which illustrated the work of the Kriens Club, namely, the first performance of a Canzonetta by S. S. Lontos, orchestrated by Dr. R. Mantler, and conducted by the composer. This work showed considerable musicianly knowledge and was very warmly received.

The program concluded with the March from Wagner's "Tannhäuser," which evoked a demonstration.

It was the general opinion that the concert was one of the best that had ever been given by the Kriens Symphony Club. The orchestra now consists of 125 players, nearly all of them young people who work for a living. L. S.

Marie Stoddart and Ernest Bennett Give Recital in Wilkes-Barre

WILKES-BARRE, PA., Feb. 3.—Marie Stoddart, the New York soprano, and Ernest Bennett, pianist of Wyoming Seminary, presented an interesting joint recital program in the Irem Temple at Wilkes-Barre, Pa., last evening. Robert Gayler provided skilful accompaniments. A large audience attended.

Haensel and Jones to Manage Mary Mellish

Mary Mellish, soprano of the Metropolitan Opera Company, is another new artist announced by the management Haensel & Jones for concert engagements for the remainder of this season and next.

BYRD AND THIBAUD STIR BALTIMOREANS

American Pianist and French Violinist Charm Audiences —Applaud Strube Forces

BALTIMORE, Feb. 15.—The sixth Sunday afternoon concert given at the Lyric this afternoon by the Baltimore Symphony, Gustav Strube, conductor, had a distinct local interest as it offered the opportunity of hearing for the first time an orchestral arrangement of the Tchaikovsky Theme and Variations from the Piano Trio, Op. 50, which has been effectively scored by Edwin Litchfield Turnbull, one of Baltimore's energetic music-patrons. The arrangement indeed is a worthy addition to existing orchestral literature.

The Bach D Major Suite and the Berlioz Overture, "Roman Carnival," gave the orchestra ample opportunity for displaying the strides that have been made by the various choirs. Of especial delight were the Menuetto and Farandole from the Bizet "L'Arlésienne" Suite, the first number having the flute and harp episodes, played by John C. Bohl and Felice Iula, which made a deep impression.

With a brilliant presentation of the Liszt "Fantasy on Hungarian Folk Melodies" for piano, the young American artist, Winifred Byrd, made her initial appearance. The delicate style at command became forceful and vigorous, so that the varying moods of the familiar composition were suggested significantly. Many recalls were earned through this individual reading of the Liszt number.

Jacques Thibaud, the French violinist, assisted by L. T. Gruenberg, pianist, gave the fifteenth Peabody recital, Friday afternoon, Feb. 13. The refined interpretations which M. Thibaud gave to his offerings marked the splendid spiritual and intellectual style, the breadth and nobility of his art. The accompaniments of Mr. Gruenberg were highly intelligent.

The Mountain Ash Welsh Male Choir, Richard T. Glyndwr, director, gave a series of three concerts this week at Mount Vernon Church, which attracted large audiences.

The Criterion Male Quartet of New York, with George Warren Reardon as baritone soloist, gave a concert Feb. 13 at Madison Avenue M. E. Church. The work of the quartet and the special numbers given by the soloist aroused enthusiasm.

Owing to indisposition, Elizabeth Gutman, who was scheduled to give a recital of Yiddish and Russian folksongs at the Arundell Club, Thursday, Feb. 12, had to cancel this engagement to the regret of the fashionable audience who had come prepared to enjoy Miss Gutman's singing. Through the resourcefulness of Miss Gutman's accompanist, Ethylind Dryden, the program was changed at the last moment, and Miss Dryden was heard in groups of representative piano compositions. Her work gained the approval of the audience.

A large public which had secured seats for the recital scheduled for Saturday evening, Feb. 14, at the Lyric, when Ema Destinn, the celebrated prima donna, was to give a recital, was much disappointed when the management made the announcement that the singer could not fulfill her engagement owing to illness.

George W. Pound, general counsel for the Musical Industries Chamber of Commerce, spoke at the Southern Hotel, Feb. 12, when the Knabe Warerooms, Inc., held its annual dinner. Mr. Pound emphasized the point that success of the piano industry depended upon the publicity gained through extensive newspaper and periodical advertising. The far-reaching influence of the press was helpful in making the piano industry grow in national importance, so that this musical industry is one of the foremost trades of the world. Many representatives of the Baltimore and Washington firm were present. Addresses were made by J. H. Williams, president of the Knabe Warerooms, Inc., and several managers of the various departments of the organization. F. C. B.

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New York Recital January 14, Aeolian Hall

INEZ BARBOUR

224 WEST ELEVENTH STREET

Jan.

My dear Mr. Witherspoon,

The fundamen of my
Expression of appreciation
and gratitude to you,
detracts not at all from
its genuiness.

If I displayed any
merit at all last Feb.
I attribute it entirely
to your guidance.
I know that we will
yet do much better things!

Again with a thousand
thanks and sincere
appreciation, Jan.

Most Cordially
Inez Barbour Hadley.

Address: MISS MINNIE LIPLICH, Secretary Telephone, Schuyler 5889

Karle Declares He Cherishes No Secret Operatic Ambitions

Young American Tenor Says that Intimacy of Recital Art Appeals to Him Most—The Tricks of Winning an Audience's Sympathy

"MOST singers," said Theo Karle, the well-known American tenor, "have one aim and ambition, and that is to sing in opera, which of course means to sing at the Metropolitan Opera House. I haven't."

"Do you mean," asked the interviewer, "that if you honestly had your choice between the various fields open to singers you would deliberately choose recital work in preference?"

"Yes, I mean exactly that," said Mr. Karle.

"You interest me strangely!" said MUSICAL AMERICA's representative, "I haven't had such a shock in a long time!"

"Why shock?" asked the tenor.

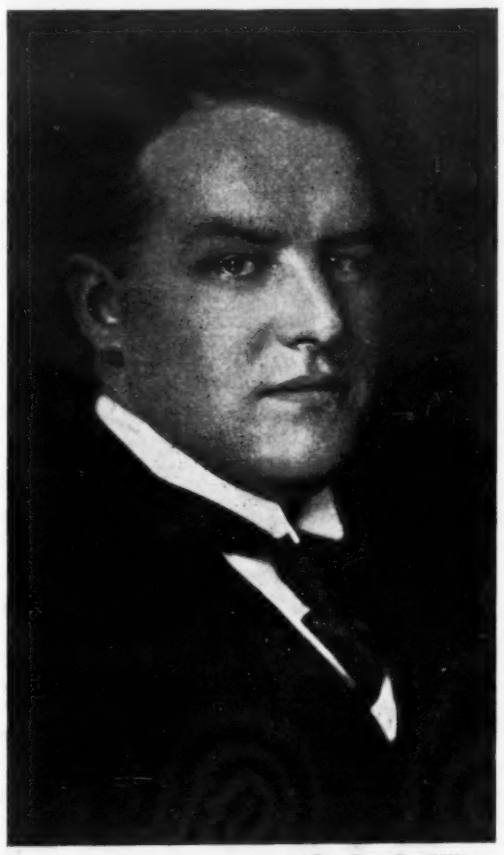
"Because, just as you said, every singer in the world, almost, thinks that he or she should be in the Metropolitan, and feel secretly that they could back Caruso and all the rest quite off the boards if they could just get the chance! I think you are like the treacle-well in 'Alice.' You remember the passage? 'There may be *one!*' said Alice. 'One indeed!' said the Dormouse."

"I hardly think I am so unique," said Mr. Karle, "but nevertheless, that's how I do feel. To be a success in opera, one has to have such a diversity of ability and such deep ingrained feeling for the dramatic side of the work as well as the musical.

"In recital singing, you establish an intimacy with your audience that you never can in opera. Your listeners are, or should be, concerned with your voice and your voice alone, they have no action, no scenery, no orchestra to disract them from your singing. For that reason, the recital singer must have a repose of manner, a poise and at the same time an assurance that he need not bother about on the operatic stage."

"Then you consider recital singing a higher form of the art than opera singing?"

"That would be a rather broad statement to make, wouldn't it? I do think, however, that from the point of view of



(©) *Ira L. Hill.*

Theo Karle, the American Recital Tenor

good singing, *per se*, the standard is higher on the concert stage than on the operatic stage. It has to be, because in the perfection of recital singing, every effect must be secured by the voice, the tone quality. It is almost impossible not to express your emotion or rather, the emotion of the song, in your face, but of course the perfect value would be to eliminate that also.

"I don't think many singers do it," said the interviewer.

"Catching" the Audience

"No, and the reason is that a little facial play or even a little action helps so very much, that the temptation is too great to resist, but it should not be so. You can 'catch' your audience very easily by some personal touch and it is almost beyond human power not to do it. Sometimes an accident helps. I remember hearing of a prominent soprano who was giving a recital in a small Pennsylvania town one cold winter night. The audience did not appreciate her and were as chilly as the weather, so the singer was almost in despair. Added to this, the roof of the stage leaked and dripped down continually. Finally, in the middle of one song, a drop landed right on her nose and she stopped singing. The audience looked aghast as did the accompanist. Addressing them, she said, 'It's raining on me! I got one drop right on my nose!' Of course there was a shout and long applause and after that, the singer 'had' her hearers and ended with a real riot. Singers, low be it spoken, often provoke occurrences of this kind. But there, I mustn't give away the tricks of my trade!

Would Revise Program Form

"For that reason, it seems to me that it would be a good idea sometimes, to reverse the usual order of a program and put the serious stuff at the end and begin with the lighter songs, a group in English, for instance. One of my programs was arranged that way, once and it worked very well indeed.

"Then, why not adopt it as a permanency?"

"Well, we are all more or less the slaves of convention, you know."

"How do you feel about oratorio?"

"I sing a great deal of it and they tell me I do it rather well. Does that sound conceited? What I mean is, that it is not my regular province. The tenor parts in oratorio, are, you know, for the most part, unimportant, and you have to sit around for a long time, waiting for your next turn to come. There are a few, of course, like Rossini's 'Stabat Mater' and the Verdi Requiem, where the tenor gets a real chance, but for the most part he doesn't have a great deal to sing and what he does have, lies in the staff or below it, with only an occasional high note. My voice lies high, so I don't care so much for that. After all, recitals are the thing, for me, at least.

"Did you find that your service in the army made any difference in your career?" asked the interviewer.

"No, I don't think so. I have averaged about the same number of recitals so far, as during the year previous to my going into the army and if it had not been for my engagement with 'The Wayfarer' at Madison Square Garden, I should have had even more, so that I really don't see that I lost anything. Anyhow, I'm hard at it again. And that reminds me, I have an appointment with my accompanist, so I must rush away. Good-bye!"

JOHN ALAN HAUGHTON.

TWO DIVAS VISIT RICHMOND

Galli-Curci and Lucy Gates Receive Ovations in Recital

RICHMOND, VA., Feb. 12.—The past two weeks have been marked with unusual activity in musical circles. Galli-Curci made her second appearance here to head the list, and sang to the largest audience of the season, in her usual vocal trim. As assisting artists she had Manuel Berenguer, flutist and Homer Samuels, pianist. Her program included her famous operatic interpretations and a delightful group sung in English. It is needless to say she was accorded a rousing reception although opinion seemed divided upon many phases of her vocal production. At several intervals she was noticeably off pitch.

On Monday last the Musicians' Club presented as the third offering of their series of concerts that most delightful and charming of sopranos, Lucy Gates. One rarely experiences such a satisfying treat as this gifted artist afforded us upon this occasion. Despite the fact that she had caught a cold en route from New York it in no way marred the beauty of her performance. If it did for some, her personality soon made one forget her misfortune. Miss Gates rose to unusual heights in that compelling number of Rimsky-Korsakoff, "Hymn to the Sun," from "Coq d'Or." Her MacDowell and French groups were revelations of artistry and honest, legitimate singing. It is to be hoped that she will again appear here shortly.

On the same evening of Mme. Galli-Curci's appearance, another singer made her bow to a Richmond audience at the Woman's Club auditorium. This young artist is named May Marshall Ritcher. Her opening numbers revealed that she was suffering from a cold which, however, she was able to successfully cope with as the recital progressed. Her style is easy and her voice, a satisfactory organ. George Roberts of New York was at the piano and contributed several solo numbers. G. W. J.

SARA SOKOLSKY-FREID

SCORES EMPHATIC SUCCESS IN RECENT

PIANO — ORGAN RECITALS



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KIMBALL HALL

WHAT THE CRITICS SAID:

"The pipe organ is so inevitably mixed up in our minds with church and Sunday that its possibilities as a concert instrument are neglected. It was a pleasure to have them exploited last night at Aeolian Hall by so fine an artist as Mme. Sokolsky-Freid. In the Bach and Handel numbers she revealed a broad musicianship and a crisp technique, while Martini's Gavotta made an immediate appeal with its quaint dignity and grace. Preceding this, Mme. Sokolsky-Freid played piano compositions of Bach, Mozart, Busoni, Chopin, and a group of Russian composers. She was most successful in the modern works."
M. F. S., New York Evening Mail, Jan. 17.

SARA SOKOLSKY-FREID DISPLAYS GIFTS AS DUAL PERFORMER IN RECITAL

". . . . The group of Russian numbers was well given, especially Rachmaninoff's 'Elegie.' . . . In the C Major Toccata and Fugue of Bach for the organ, she displayed complete command of the resources of the instrument, besides discrimination in the matter of registration. Liszt's Fantasia and Fugue on the choral, 'Ad Nos ad Salutarem Undum,' which closed the program, was the best of the organ group."
J. A. H., Musical America, Jan. 31.

"In Kimball Hall, Sara Sokolsky-Freid was giving a piano recital before an audience of good proportions. . . . I heard of her piano numbers only the last in a group of four compositions by Richard P. Hammond. This one was entitled 'Lanterns,' and was an impressionistic sketch done in a modern style. The title gave hint as to meaning, and the music was therefore not without purpose. It was vigorously played by the pianist, and so far as could be judged, showed her possessed of pianistic powers of worth. The first organ selection was the D-major Prelude and Fugue by Bach. It was delivered in authoritative style, with technical clarity and exactness, and with taste in dynamic shading."
W. L. Hubbard, Chicago Daily Tribune, Jan. 9.

"Mme. Sara Sokolsky-Freid last evening gave a recital at Kimball Hall in which she displayed her powers both as a pianist and an organist. . . . . She showed a good technical equipment and understanding of music."
Chicago Post, Jan. 9.

". . . Mme. Sokolsky-Freid has good fingers, satisfactory musical taste and her phrasing is clear and sane. . . . The recitalist has smooth technical facility."
Maurice Rosenfeld, Chicago Daily News, Jan. 9.

". . . She demonstrated fleetness of finger and a rather accurate idea of how to get a good tone out of a piano."
Chicago Journal, Jan. 9.

". . . Pianistically she is well equipped with fluent technique and musical quality of tone. . . . Mme. Sokolsky-Freid's organ work was along notably big lines, and she was a success. . . ."
Chicago Musical Leader, Jan. 15.

". . . Her playing of a Bach prelude and fugue at the organ was a piece of work alive with power and virility, and a number of smaller pieces following, by Frescobaldi, Martini, Liszt and Widor, were full of variety and charm, ranging all the way from the fragile to the pompous, and this part of the program closed with a truly brilliant as well as very skillful reading of a 'Toccato' of Widor. The Kimball Hall organ is an effective concert instrument and few players have been able to bring out its beauty any more definitely and charmingly than did Mme. Sokolsky-Freid. For the piano section of her program, she opened with a Beethoven sonata . . . followed with a list of works which included great variety and much of novelty, all of them being played with good pianistic valuation and musicianship. The 'Lark' of Glinka-Balakirew pleased as usual. The Fantasie-Impromptu (Chopin) was held to dazzling clarity in its initial and final moments, and the Berceuse of the same composer was invested with fine tonal quality. . . . 'La Vent' (Alkan) was given with more than usual power and brilliance. . . . A group of four pieces by Richard P. Hammond, dedicated to Mme. Sokolsky-Freid, was played with skill, understanding and sympathy. The mood of each caption and the proper color is beautifully maintained throughout and the effect of each piece was decidedly marked. Difficult of execution, no doubt, yet very characteristic though ultra-modern and effective to the final degree. . . ."
C. E. W., Chicago Music News.

Studio: 174 MADISON AVENUE
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Host of Celebrities Invades St. Louis During Music Week

Local Symphony Forces Play Dominant Part In Celebration—Ysaye, Elman, Werrenrath, Tetrazzini, Wadler and Murphy Are Among the Soloists—Morning Choral Club In Its Initial Program of Season

SAINT LOUIS, Feb. 1.—Last night's concert of the Symphony brought to a close one of the greatest musical weeks that St. Louis has ever experienced, both in the number of attractions and the pre-eminence of the soloists in the concert field. It was the crowning week for the orchestra and their performance under Max Zach's bâton was veritable triumph. Beethoven's Eighth Symphony served as a fitting introduction to an ultimate hearing of one of the orchestra's finest achievements. Then came Borodine's "Steppenskizze." Then a vocal number and Florent Schmitt's "The Tragedy of Salomé" Suite. Mr. Zach used a small chorus from the ranks of the Morning Choral Club to sing a difficult, yet short choral addition to the score. Magnetic in every bar and rampant with radiant color and wonderful tonal combinations, it seemed as if every man was inspired to give it a perfect hearing. Climax upon climax was voiced by the different sections and seldom has such a gripping thing been heard in these parts. Mr. Zach was loudly acclaimed at both concerts. Also was acclaimed the soloist, Reinald Werrenrath, and he well deserved it. His aria "Qui donc commande" from Saint-Säens' "Henry VIII" first displayed his talents and was heartily applauded. At his second appearance he gave Daniel Gregory Mason's song cycle "Russians," heard here for the first time. His delightful phrasing coupled with his smooth and appealing voice aroused the audience to a high pitch of enthusiasm, and he was forced to repeat one of the songs as an encore on both occasions.

On Tuesday evening the Central Concert Company presented Eugen Ysaye and Mischa Elman in joint recital at the Coliseum. Poor judgment in the selection of this barn of a place for such truly intimate music prevented a rather small audience from enjoying to the fullest extent their great art, but it was without doubt one of the most interesting concerts ever heard here both as regards the soloists and their programs. The latter comprised Mozart's Concertante in D Major, Bach's Concerto in D Major, Melique's Concertante in F Major (with cadenza by Ysaye), and Moskowski's "Suite for Two Violins, Op. 71." Ysaye's glorious technique and Elman's rapturous tone blended together in great flights of melody. Josef Bonime proved an admirable addition with his excellent accompaniments.

On Friday night last, Luisa Tetrazzini and her concert company appeared here for the first time in ten years. A good sized audience greeted the diva, who by her rendition of many old favorites proved that she was still an artist of the first rank, still able to thrill her hearers with her flute-like tones. She gave the Mad Scene from "Hamlet," a group of three shorter numbers and the variations on the "Carnival of Venice," with several extras. Assisting her was Mayo Wadler, the young violinist, playing here for the first time. He made a very distinct impression. The Coleridge-Taylor "Ballad" and a group of miscellaneous numbers was much appreciated. Pietro Cimara, pianist, opened the concert with two soli, and played the accompaniments.

Choral Club's Concert

The first public concert of the season by the Morning Choral Club was given on Thursday night at the Odeon before a large audience. Charles Galloway's leading of the big chorus brought out most responsive work and the attacks and shadings were finely executed. Two of Burleigh's spirituals, "Go Down Moses" and "Nobody Knows the Trouble I've Seen" opened the program, followed by Cadman's "Love Like the Dawn Came Stealing," which was dedicated to the club. These received a tremendous ovation. Other numbers included the cantata "The Lake of The Dismal Swamp" by Alexander Mathews, "Invictus" by Huhn, and smaller numbers.

The soloist was Lambert Murphy, tenor, who made a most excellent impression by his singing of several arias and groups of songs. Mr. Murphy's voice seems to grow continually in power and beauty each succeeding visit and he was forced to add several extras. His rendition of the Aubade from Lalo's "Le Roi D'ys" was particularly beautiful. Numerous extras were demanded of both chorus and soloist.

Last Sunday's "Pop" concert as usual turned away applicants for seats. Mr. Zach had a fine program, the principal numbers being the Finale to Act 1 of "Lohengrin," Suite No. 2 from "Carmen," the "Valse Triste" by Sibelius, and other lighter numbers. The soloist was Mrs. Carrol Smith, who gave the aria "Ritorna Vincitor" from "Aïda," and some songs in a satisfactory way.

Ruth Hazel Wunder, dramatic soprano, assisted by Paul Friess, pianist, and Mrs. Carl J. Luyties, accompanist, presented an interesting program at the Sheldon Auditorium on Wednesday night. Miss Wunder possesses a fine voice of good range and power.

The Municipal Opera Association have decided on the operas to be given in Forest Park next summer. The list includes: "Mikado," "Robin Hood," "Firefly," "Babes in Toyland," "Waltz Dream," "Woodland," and "Mascot." Just what will be done in the matter of grand opera has not been decided upon but it seems a certainty that Scotti and his company will not come as he has contracts which will not allow him to leave Ravinia Park. H. W. C.

DEDICATE MANNES SCHOOL

Inspired Program Given at Opening of New Building

A dedication service on the completion of the new school building was held at the David Mannes Music School on Feb. 7, offering a program of dignity in the lofty auditorium of the new edifice. To open the program Mr. and Mrs. Mannes presented the Beethoven Adagio, giving it with even greater inspiration than they have ever presented it before, and reflecting the significance which the dedication meant to them. Yvette Guilbert, with Max Eisner at the piano, offered her inimitable interpretations of some songs of Old France.

Dr. Lyman Abbott and Dr. Walter Damrosch were the speakers. Dr Abbott, telling of the unity of religion and music, said he felt that within the walls of the new building, and with the inspired work of the school's founders, the higher religion and music would go hand in hand. Mr. Damrosch spoke of his father's work, and said he felt the work of his father would be perpetuated in the work of David and Clara Mannes. Following the program there was a reception and tea, at which most of New York's prominent musicians were present.

LEO DURAN EARNS FAVOR

Tenor Gives Admirable Recital With Aid of Lucille Nadler

Leo Duran, tenor, offered a generous program at the Theater Parisian, the evening of Feb. 15. His voice, a lyric tenor, somewhat hampered at times by the forced quality of his high notes, was otherwise in his full control, and he gave his numbers with understanding and expression, rising to emotional heights. The best singing of the evening was done in the familiar aria from "Pagliacci" and a group of war songs of his own composition. The latter were narrative in character, containing no particular beauty of melody. There were songs by eminent French composers, and two in English, Mana-Zucca's "Star of Gold" and "When Shadows Gather," by Marshall.

Lucille Nadler, pianist, contributed admirably to the program, playing with good feeling and adequate technique. Her interpretation of "The Music Box" by Barth, and Cyril Scott's "Lotus Land" was praiseworthy. L. S.

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Local Artists Provide Bulk of Week's Musical Fare in Boston

Lhévinne Is Distinguished Visitor in Recital—Boston Quintet Gives First Local Performance of Work by Florent Schmitt—Martha Baird Soloist with Monteux Orchestra in Cambridge

BOSTON, Feb. 14.—Martha Baird, the young Boston pianist, was given a warm reception when she appeared this week as soloist with the Boston Symphony in Sanders Theater, Cambridge. She elected to play Saint-Saëns's Fifth Concerto, less familiar than some others, but grateful to the ear, particularly in the fascinating slow movement. Miss Baird played with charming fluency and enthusiasm; she took the concerto at its value as a polished and enjoyable piece which does not attempt to be profoundly serious or abstruse. She was recalled many times.

Frederick Converse's Symphony, which was given its first performance the week before in Boston, was repeated and produced the same splendid impression.

George Smith gave a piano recital in Jordan Hall on Wednesday afternoon. It was the second recital this season by this talented young player, and he again gave evidence of ability which promises to advance him rapidly if he continues in the way he is now going. His program was more unconventional in arrangement than in choice of music. A Chopin group of two preludes, two mazurkas, a waltz, impromptu, étude, and scherzo came first; then pieces by Bach, Beethoven, Mendelssohn and Grieg, and finally Schumann's "Faschingschwank."

Mr. Smith appears to know what he is about, and his playing has agreeable youthful vitality. He also shows a feeling for good tone and for the expressive possibilities of the piano. If his rhythm at times is capricious, at others it is good enough to make one account for the rhythmic vagaries as merely a mistaken idea of expression. Mr. Smith has plenty of company in the latter tendency. The audience was very cordial.

Gertrude Tingley, a mezzo-contralto of Boston, gave a song recital in Jordan Hall on Tuesday evening. After the old Italian songs which most singers seem to find indispensable for warming up, the program proceeded in less conventional fashion with numbers by Clara Schumann, Cornelius and Rimsky Korsakoff, then came Franck's noble song, "La Procession," followed by songs of Dubois, Tremisot, Massenet and Hahn. The final group, in which appeared such composers as Kramer, Cyril Scott and John Ireland, looked interesting, but we were unable to hear it because the local managers had inconsiderately put three concerts on the same evening.

Miss Tingley impressed her hearers as a sincere musician with understanding and sympathy for her music. With her excellent voice and natural ability she could make a stronger emotional appeal if she would let go a little and forget that she lives in Boston. Hahn's seldom heard "Trois Jours de Vendange" was expressively graphic; Massenet's "Crépuscule" had to be repeated.

The Boston Quintet gave the first concert of this its second season last Wednesday evening, in Steinert Hall. The quintet is composed as follows: Joseph Di Natale, first violin; Robert Gundersen, second violin; Vladimir Berlin, viola; Alma La Palme, 'cello, and Hans Ebell, pianist. Two numbers were played; the quintet for piano and strings by Florent Schmitt and Haydn's string quartet, Op. 64, No. 3. The Boston Quintet deserves high praise for undertaking the first performance in Boston of Schmitt's most difficult work. The excellence of the performance and spirit with which it was played, as well as the value of the music itself, more than justified the proceeding. Schmitt's quintet is too long, it runs over an hour, but it is music that is alive and it has something to say which is well expressed through this composer's absorbing modern and sophisticated idiom.

Lhévinne's Recital

Josef Lhévinne gave a piano recital in Jordan Hall last Saturday afternoon. His program was of generous length; it included a Bach prelude and a fugue, a Beethoven sonata, Schumann's "Etudes Symphoniques," three Rachmaninoff preludes, and a mixed group which ended with Balakireff's *tour de force*, "Islamey." One came away from the concert conscious of having heard a great many extremely difficult pieces played with most remarkable pianistic skill, but one questioned whether there had been many moments of real emotional or spiritual stimulus. There was a time, apparently, when people demanded less of a pianist than they do to-day. Judging by the applause there were many in the audience who were completely satisfied with this concert, but the hardened concert-goer is no longer carried away by remarkable technique, in fact, he is apt to discount it unless it is merely the medium through which a vital emotional message is conveyed. The audience was of good size and gave all the manifestations of enjoyment.

Maud Cuney Hare, pianist, assisted by William H. Richardson, baritone, gave a unique and attractive "Music-Talk and Recital" in Steinert Hall last Tuesday evening. The subject was "Afro-American and Creole Folk-Music" and examples were played and sung from South and East African, Afro-American, Spanish, Spanish-Creole and French West Indian music. There was also a group of songs of Louisiana. Mrs. Hare spoke briefly and interestingly before each selection, explaining something of its origin and character. The accompaniments to most of the songs were arranged by Mrs. Hare, who is making a special study of our Southern music, and thereby doing a valuable work in bringing to light these folksongs which have so far been neglected, but which are well worth knowing for enjoyment as well as for the appreciation of their importance in our national musical development.

The members of the MacDowell Club at their concert of Feb. 11, were delighted by Laura Littlefield's artistic singing of four songs by Buzzi-Peccia, Quilter, Homer Samuels and Granville-Bantock. The audience gave unmistakable testimony of its enjoyment of the popular soprano. Other numbers on the program were a quartet by Jan Brants Buys, played by the Durrell String Quartet, and trios for flute, viola and piano. Olivia Cate, pianist, gave two Scriabine études, Carl Engel's "New Mown Hay" and MacDowell's Polonaise.

CHARLES REPPER.

SARA FULLER IMPRESSES

Soprano Gives Sunday Recital at Princess Theater

Sara Fuller, soprano, was heard in recital at the Princess Theater on the afternoon of Feb. 15, in a program of French and English songs and one operatic aria in Italian.

The first group was of Eighteenth Century English songs with the exception of German's "Who'll Buy My Lavender." They were well given. The aria from Act I of "Lucia" which followed, was hardly in the singer's province, but the French group was fairly convincing. Gretchaninoff's "The Skylark" was also well sung. The final group by American composers, including Richard Hageman who was accompanist, was interesting.

Miss Fuller has much that goes to make the successful singer. She has stage presence, assurance, excellent breath control and a voice of naturally good quality. In coloratura passages, although the very high tones were sung solidly and quite on the key, they were obviously "prepared" and muscular strain was evident in the expression of the singer's face. Miss Fuller is also, at present, not particularly convincing in her interpretations. Experience will probably remedy this, and if faulty production does not destroy the bloom of the voice, this singer may take her place as a popular recital artist. J. A. H.

MERWIN

HOWE

Pianist

Scores in Recital
Aeolian Hall, Feb. 7th, 1920

A few opinions of New York Critics

"A considerable audience derived great satisfaction from Merwin Howe's fine playing of a group of four Chopin numbers, and an unusually brilliant and yet 'individual' interpretation of Schumann's 'Fantasy,' (opus 17), in his piano recital at Aeolian Hall in the afternoon. He was also emphatically successful with two etudes by Scriabine, and a 'Canzonetta' and 'Rhapsody' by Oldberg. Mr. Howe displayed a strong, honest and gracious style, backed up by plenty of imagination and sound scholarship. A good sense of emphasis and capital phrasing are his."—*New York Morning Telegraph, Feb. 8.*

".... He is possessed of musical feeling and sincerity....A certain wistful quality lent effectiveness to his playing of Schumann's 'Fantasy,' Scriabine "Etudes" and some of his Chopin numbers."—*New York Tribune, Feb. 8.*

"Merwin Howe, a pianist from Chicago, once heard in New York before he went to war, and still young in appearance, gave a recital yesterday in Aeolian Hall....Schumann's 'Fantasy' and Chopin are frankly his delight, and in an unaffected way, he communicated much of his interest to a friendly house, which asked encores of both composers...."—*New York Times, Feb. 8.*

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NEW YORK, FEBRUARY 21, 1920

COMES MENGELBERG

The advent next season of Willem Mengelberg fulfills a lively desire on the part of American music-lovers to hear again this distinguished Hollander. He will share the conductorship of the New Symphony Orchestra with its present head, Artur Bodanzky, the latter being, it is said, too much occupied with his duties at the Metropolitan Opera House to devote himself with sufficient exclusiveness to the unusually arduous concert-giving of a season for some unexplained reason extended beyond the ordinary. Mr. Mengelberg's name has been on the tongue rather frequently this past couple of years. It assumed prominence whenever there came question of a new conductor for the Boston Symphony and has been invoked in various other connections. Sometimes the wish was doubtless father to the thought, for Mengelberg bulks large in Europe and he goes a-guesting with a frequency beyond his other colleagues. Great things are spoken of his Beethoven and his classic readings generally. He will add zest and flavor to the New Symphony performances.

But the importance of his coming goes beyond that. The state of virtual stagnation in which the orchestras of America have found themselves for the past five years at least needs such a wholesome stirring as this new condition of interest will afford. War-born prejudices and material obstacles arising from the struggle have combined to keep the greatest of Europe's conductors away from us. Nikischs, Weingartners, Toscaninis shine in our memories like glorious ideals passed beyond our reach. They have never been replaced and the existing artistic standard is sensibly lower. Our orchestras are dominated by several men of indubitable worth and capacity, but the public has settled down all along the line with a complaisance that breeds judicial inertia. It is time a new force were injected into our concert life. Mengelberg should be the first to break the spell of dry routine, the perilous legacy of war-time.

THE HOUSING PROBLEM, AGAIN

Efforts on the part of certain New Yorkers to provide adequate housing for music students and teachers in the Metropolis will be followed with interest in many parts of the country. The details of the venture will be found elsewhere in this issue of MUSICAL AMERICA.

Undoubtedly one of the circumstances that has adversely affected the patronage of many of New York's music teachers has been the inability of prospective students to find, under reasonable conditions, a place in which to live. In Chicago, we are informed by the head of one of the leading schools, it is possible to obtain board and desirable lodging for rates ranging as low as seven dollars a week. New York suffers considerably in comparison with any such condition.

Right here it may not be amiss to point out to the trustees of the Juilliard fund that tney could make no appropriation of greater usefulness than one which would provide for the erection and maintenance of a well-equipped, modern home for music students. The need is pressing.

THE MAN WHO DID THE WORK IN MUSIC WEEK

Among all those who worked to make the recent Music Week in New York a conspicuous success, Charles D. Isaacson of the New York *Globe* stands out. He did more than any other ten officials combined. During the seven days he generally arranged and conducted 48 concerts, reaching people in all kinds of institutions. And this was accomplished in spite of the prevailing influenza and storms. He also arranged for motion pictures of music activities and personally conducted the camera men of the news reel companies through hospital wards, factories and prisons. He rounded up the theaters, sending to over thirty of them during the week well known violinists and singers to appear between the acts as volunteers. He wrote and arranged the sixteen-page Music Supplement of the New York *Globe*, which was the outstanding feature of the newspaper work for the week. He also arranged for a special display of music books in Brentano's and other important book stores.

The result to him personally was that he had to take to his bed for three days afterwards.

WANTED: ORCHESTRAL MUSICIANS

Along with all the other shortages that contribute to make present-day life so hectic and complex comes a lack of well-trained, experienced orchestral musicians. Not only in New York, where the need of such musicians has thrown our symphonic bodies into a commercial war, involving the virtual kidnapping of 'cellists, oboists, clarinetists and what-not from one organization to another, but all through the country does one find evidence of the shortage.

The causes are clearly enough defined. The lure of the increasingly important phonograph orchestras, the excellent salaries and regular employment offered by the large motion-picture houses, the establishing of new symphony orchestras in cities remote which provide the musician with a competence and a promise of satisfactory living conditions not to be found in New York, and the opportunities, at unheard of fees, for the "free lance" with plenty of leisure to give private instruction are among them. Added to these is the tendency, especially among violinists, to gamble with the prospects of becoming a solo concert artist, an ambition which has given us any number of second-rate recital givers and at the same time deprived our orchestras of first-rate first or second violinists.

The present situation should arrest the attention of our young music students. There is no lack of opportunity to secure orchestral experience and routine in several well-directed ventures headed by such musicians as Ernest Bloch, Christiaan Kriens, Melzar Chaffee, Max Jacobs and others. The cry of "more production" which sounds all over the globe as the only cure for the world's economic ills has its echo in our musical life.

Speaking of beauty sleep, see what thirty years slumber has done for "Norma." Even the critics liked her. Some other operatic dames who have been up late o' nights since the middle of the last century might improve their musical complexions by going to bed and staying there for a generation or two.

PERSONALITIES



© Mishkin

The Maeterlincks and Mélisande

Once in a while it is given to a writer to see the incarnation of his own idea. At least, so Maeterlinck thought, after he heard his "Pelléas and Mélisande" sung, with Mary Garden as the hirsute heroine. So he "went back" and told Miss Garden all about it (mentioning incidentally, if not tactfully, that he is tone deaf) and they all had their pictures taken together and everybody was happy. The picture shows M. Maeterlinck, Mme. Maeterlinck and the unforgettable *Mélisande* in the center.

Sametini—A son arrived at the home of Leon Sametini, the well known director of the violin department of the Chicago Musical College, on Jan. 29. Both Mrs. Sametini and the young heir are thriving excellently.

Howell—English critics claim to have found "a second Richard Strauss" in the person of Dorothy Howell, a young English composer, making her home in London, who writes, it is said, with great style and originality.

Melba—Arrived in Paris on Jan. 2. Nellie Melba left that city five days later for the south of France by order of her doctor, to remain there until May. For four weeks the great soprano has suffered from influenza, and has finally been compelled to abandon her plan of spending the season in Paris.

Kingman—Edith Kingman, the lyric soprano, who is about to appear in the principal rôle of a new operetta, finds relaxation from her strenuous rehearsals in giving box parties at the performances of the Chicago Opera Company. Miss Kingman has entertained several parties of distinguished friends recently.

Gallo—After the performance of "Lucia di Lammermoor," a number of Portland's music lovers were invited by the Ellison-White Musical Bureau to come upon the stage of the auditorium to witness the presentation of a loving cup to Fortune Gallo. J. R. Ellison, who was in charge of the presentation ceremony, toasted Mr. Gallo and the San Carlo Opera Company artists.

Jacobs-Bond—When Carrie Jacobs-Bond, famous as author of popular songs, went to a New York department store, shortly after her recent arrival in New York, she signed the purchase slip and was promptly asked by the head of the department if she would stand and allow all of the sales girls in the department to get a look at the woman who wrote "The End of a Perfect Day." Mrs. Bond is writing several new songs, which will be published soon.

Quinlan—Thomas Quinlan, the celebrated London manager, remarked in a late interview in the *London Telegraph* that in the moving picture, in his opinion, lies the real future of dramatic, photographic and musical art. He thinks that "the great movement in the near future will be a combination of operatic, dramatic and orchestral forces unifying (regardless of expense in presenting to the public) through the medium of the cinema world, music and life in all its forms."

Godowsky—Early in March, Leopold Godowsky, master pianist and composer, will give a special private concert at the White House for President Wilson. "Triakotanerom," Mr. Godowsky's newest work, is at present being orchestrated in two suites by Frederick Stock, conductor of the Chicago Symphony, for production next season. The work was composed during the summer while Godowsky conducted his Seattle master classes. It was written entirely in the evenings, after the master pianist had conducted his classes all day. Godowsky, in addition to playing it himself on tour next season, has been requested by several fellow-artists for its use on their programs.



By Cantus Firmus

Our American Langwidge

Dear CANTUS:

The directors of the Lockport Music Festival are offering prizes to the aspiring young. Singers must sing songs by American composers "in the *American* (sic!) language." Will some talented American composer kindly set the following, which is accepted as the purest example extant of said "American" language:

"Goity Moiphy is my goil
As maybe ye have hoid.
She lives in t'oity-second street
Right next to t'oity-toid."

J. A. H.

* * *

"Our esteemed," says J. A. H. further, "and double-barrelled contemporary, the *Sun and Herald*, prints as a headline to a performance of Ambroise Thomas's "Hamlet" "CHICAGO SINGERS REVIVE HERODIADE—Titta Ruffo Sings Title Rôle with Full Power of His Big Voice." This is going some, Titta! We should like to hear you as *Rosina*, and, by the same token, why not let us see what the hardy Garden could do as *Ramfis* and Rosa Raisa as *B. F. Pinkerton!*"

* * *

THE Paris artist who slashed an ultra-modernist's canvas at the exhibition in Grand Palais will have the support of most musicians. We are trying to induce this moody gentleman to look over the scores of some contemporary composers we know.

* * *

THE Christian sentiment of the Rev. J. H. B. Masterman, Canon of Covventry, that "the lethal chamber is the only place for the ignorant" meet with a sympathetic response from vocal teachers. These gentle souls have long advocated the same disposition of their colleagues.

* * *

On an advance program of a concert to be given by Christiaan Kriens we observe that the "Elijah" aria, "It Is Enough" has been re-orchestrated by a music student and a girl at that. We don't, of course, doubt the ability of any music student to improve Mr. Mendelssohn's scoring but we do believe in the words of the librettist of the oratorio, that "It Is Enough."

* * *

"A Boston music reviewer" remarks Charles Repper, "seems to have discovered the fourth dimension, for in the *Herald* we read: the height of the emotional breadth was reached in the number by Rachmaninoff."

A Musician Swears Off

(From the Franklin, Pa., News-Herald.)

CHESTNUTS WANTED—Will give a second-hand organ and two dollars cash for one bushel (50 pounds) of good chestnuts. Bring me the chestnuts and take the $2 and the organ. I have ten organs to trade for chestnuts. I have good old-style square piano, repaired and tuned, will give you for eight bushels of chestnuts.

* * *

Well, What Is It?

Dear CANTUS FIRMUS:

On a Sunday morning some years ago, while strolling eastward on Thirtieth Street, I became interested in a building of striking appearance (The New York School of Applied Design for Women) that was in process of completion at the corner of Lexington Avenue. I asked repeatedly of those who came that way what the name of the building was, and one and all, looking blankly at it, shook their heads with "Search Me" unintelligence and passed along.

Retracing my steps I encountered a typical Sunday New Yorker of the locality,—spats, long double breasted frock overcoat, top hat, tan gloves and gold headed stick, ambling leisurely down Fourth Avenue. Bowing to him I said, "Pardon me, I've asked a dozen people just now what that new building at the corner of Lexington Avenue is intended for but without any success and hope you can help me out." "Well," said he, "you must put me down for the thirteenth goat, for I don't know either, but I ought to, for I pass it four times daily. We New Yorkers are apt to pass a new building while it is going up without even noticing it unless something falls from it and hits us on the head." This incident is only by way of my next thirteenth question.

In this, my first year's subscription to MUSICAL AMERICA, I've recently noticed in the advertisements the designation, "Mezzo-Contralto" and have actually asked a dozen people what range of voice is indicated by "mezzo-contralto" and have been surprised to find they were all doing my own kind of guessing at it.

Someone has defined "Bumble-Puppy" by saying that "Bumble-Puppy" and Whist approach each other in rising and descending ratio,—that between very good Bumble-Puppy and very poor Whist, there is not much difference.

Now, for the thirteenth time: What is the difference between mezzo-soprano and mezzo-contralto? Don't beg off as the thirteenth goat but rasp the G string of your clever wit in your reply so the lesson will not be forgotten by your absentee subscriber from Shidzuoka.

Shidzuoka, Japan. AME SAN.

Critical Iowa

(From the Sumner, Ia., Gazette.)

The Sunday morning service at the M. E. Church was enhanced in interest and enjoyment by the rendition of a beautiful sacred solo, "Hold Thou My Hand, Dear Lord," by Mrs. Lillian Moment. The high notes were attained with song-bird clearness and sweetness; and her lovely finale and her graceful pose during the piano accompaniment postlude were features that gave character to the whole performance.

* * *

Why They're Fleeing from Evansville

(From the Evansville Courier.)

Thundering like caged spirits at the gates of the pit, with the supernatural howlings of tempestuous furies; then with the cooing of the mildest zephyrs, swiftly changing again to the brasses of pillared gates clashing and the roar of the giant batteries—and again changing without effort to the aeolian sweetness of the wind harp—that, mildly, is Evansville's organ answering the touch of Prof. Gillette.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 105
Florence N. Barbour

FLORENCE N. BARBOUR, composer and pianist, was born in Providence, R. I., Aug. 4, 1867. Her general education was received in the schools of New England, and her studies in music, both in piano and in composition, were undertaken entirely in America under native teachers. Mrs. Barbour for several seasons appeared in recital and concert with chamber music organizations and was also heard in recitals of her compositions before the Women's Philharmonic Society, the convention of the New York State Music Teachers' Association, and other organizations. The greater part of her works is for piano, and she has also written songs, organ, and violin works, and chamber music. Among her compositions is the "Forest Sketches," a piano suite, of which one of the numbers, "The White Violet," has been orchestrated and played by the Rochester Symphony Orchestra. Other suites for piano include "A Day in Arcady," "All in a Garden Fair," etc. She has also written a "Reverie" for strings and piano, choruses for women's voices, "Song for the Spinning Wheel," "A Masquerade," "Behold the Spring," innumerable songs, etc. She has also written many of the lyrics for her songs, and for the Progressive Series composed several vocal works as well as works for children and kindergarten music. In 1891 she married Dr. Clarence Augustus Barbour, president of the Rochester Theological Seminary, and a well-known speaker and writer. She makes her present home in Rochester, N. Y.



Florence N. Barbour

MEMPHIS WELCOMES NOTED ORCHESTRAS

Cincinnati and Minnapolis Forces Score—Novaes and Braslau in Recitals

MEMPHIS, TENN., Feb. 8.—Numerous concerts and recitals of interest have taken place since the beginning of the new year. Prominent among these were appearances of the Cincinnati Symphony under Eugen Ysaye, which made its first visit in Memphis, and a pair of concerts by the Minneapolis Symphony under Emil Oberhoffer. Fernand Pollain, 'cellist, was soloist with the Cincinnati orchestra, and Laverne De Shazo, pianist with Mr. Oberhoffer's forces. At all three concerts the orchestral and solo numbers were received with much enthusiasm.

Guiomar Novaes, pianist, made her first appearance here in January under the local management of the Memphis Musical Bureau. The pianist created a most favorable impression by her excellent work in a varied program. Sophie Braslau, contralto, also sang for the first time in this city, under the management of Cortese Brothers.

The Sunday afternoon concerts inaugurated by Valerie Farrington under the auspices of the Chamber of Commerce continue to draw capacity audiences.

Theodore Bohlmann, teacher of piano for twenty years at the Cincinnati Conservatory, will hold a series of master-classes in Memphis, beginning in April and lasting through June. S. B. W.

FANNING GOES UNDER THE DANIEL MAYER BANNER

American Baritone Will Make English Tour, Returning to America Next Fall

Daniel Mayer announces that Cecil Fanning, the American baritone, will have an important place on his list of leading concert artists. The association is not a new one as Mr. Fanning made his début in London in 1913 under the Mayer direction and plans were made to go back in 1915, but the war intervened. However, that postponed tour will take place the coming season and in April Mr. Fanning and his accompanist, H. B. Turpin, and Mrs. Turpin, will sail for Liverpool on the *Carmania*.

Six recitals have already been arranged for in London, and will be taken care of by Mr. Mayer's London office. Mr. Fanning will also be heard in the provinces and at the seacoast resorts, where he won wide popularity when last he was abroad. It is not unlikely that he will take part in some of the big English festivals as well, as he has proved himself to be one of the most versatile and satisfactory oratorio singers in America.

Mr. Fanning has been in the East during the past week filling some concert engagements and concluding arrangements with his new management. Mr. Fanning will visit the Pacific Coast again next season, probably returning by way of the Canadian Northwest. He will remain abroad until October.

Among the artists who have added Mana Zucca's Hebrew song "Rachem" to their répertoire are Ema Destinn, Rosa Ponselle, Rosa Raisa, Gladys Axman, Giulio Crimi and Riccardo Stracciari.

Mme. Bowen-Fultoni and George Roberts Give a Joint Recital



Mme. Bowen-Fultoni, Soprano, and George Roberts, Pianist, "Snapped" in New York's Snowstorm.

The picture presented here of Mme. Bowen-Fultoni, soprano, and the New York pianist and accompanist, George Roberts, seems to show them out in the country. But the fact is that the picture was taken during the recent heavy fall of snow in New York and is right in the city, outside St. Bartholomew's Swedish Church. There, these artists appeared on the evening of Lincoln's Birthday in a joint recital under the auspices of the music club of the church.

Mme. Bowen-Fultoni, in excellent voice, sang as her principal numbers, Mozart's "Alleluia" and classics of Bayley and Bishop, in which she won great favor; the "Shadow Dance" from "Dinorah" and French songs by Massenet, Cesek and Rabey. Her songs in English included works by Worrell, Brewer, Ganz and Laforge. She was heartily applauded and encored. Mr. Roberts proved himself a pianist of fine quality in his solo performances, presenting "An Episode" by Geisler, an Albeniz Seguidilla, an "Oriental Air" by the singer, Mme. Fultoni, and a Rachmaninoff Prelude. Later he played admirably, Rubinstein's Staccato Etude and a Liszt Rhapsody, being recalled a number of times and obliged to grant additional numbers. He also played the accompaniments for Mme. Bowen-Fultoni with fine taste.

MARY ELLIS A BRIDE

Young Metropolitan Soprano Wedded to Louis Bernheimer, ex-Aviator

Mary Ellis, young soprano of the Metropolitan Opera Company, was married on Friday, Feb. 6, to Louis G. Bernheimer of New York. Miss Ellis created the rôle of *Mytyl* in "The Blue Bird," the Maeterlinck-Wolff opera. She joined the Metropolitan Company last season when only twenty-one years old, and has appeared as *Siebel* in "Faust" and in "Suor Angelica." She is the daughter of Mr. and Mrs. Herman Ellis. The bridegroom was a lieutenant in the Aviation Service. He won several decorations for bravery.

Paderewski May Re-enter Political Arena After Rest in Switzerland

[Associated Press Dispatch]

WARSAW, Feb. 10.—The departure of Ignace Jan Paderewski, the former premier, for Switzerland, Monday, aroused intense interest. There is much speculation as to whether Mr. Paderewski intends to retire from politics entirely or is merely going to Switzerland to obtain rest. The general opinion appears to be that he will remain in Switzerland for a month or two and then return to Warsaw and re-enter politics.

To meet the demand from various cities for normal classes in harmony and ear training, Carolyn A. Alchin of Los Angeles, author of books on these subjects, will devote her time to that work during the next few months. She is in San Francisco at the present time.

DETROIT WELCOMES GOLDMARK'S WORK

Gabrilowitsch Ill, Kolar Leads —Hofmann, MacMillen, Namara, Graveure and Others Win Applause

DETROIT, Feb. 12.—The concert given by the Detroit Symphony on Jan. 29 was filled with many interests. Detroit's initial hearing of the Goldmark tone-poem, "Samson," was enhanced by the presence of the composer to acknowledge the commendatory applause. Victor Kolar was unexpectedly called upon to lead the orchestra through a taxing program (owing to the illness of Ossip Gabrilowitsch) and covered himself with glory. Besides this, local concert-goers welcomed an old friend in the person of Francis MacMillen and the welcome was indeed a cordial one. The Goldmark composition proved to be an intense, dramatic work. The only other orchestral number was the Beethoven Symphony No. 7, to which Mr. Kolar and his men gave an eminently satisfactory performance. Mr. MacMillen played three movements of the Lalo "Spanish Symphony." This program, with Victor Kolar conducting, was repeated on Saturday afternoon.

On Monday afternoon, Jan. 26, the Chamber Music Society held its sixth afternoon meeting at the Hotel Statler, the program being presented by Jules L. Klein, 'cellist; Cameron MacLean, baritone, and Lucy Cook and Helen Schaeffer, accompanists.

Music Week was auspiciously inaugurated by the Detroit Symphony under Victor Kolar, with a concert at Orchestra Hall on Sunday afternoon, Feb. 1. Mr. Kolar, who has become a prime favorite in Detroit, gave the Overture to "The Bartered Bride," the "Sylvia" Ballet Suite, the "Nutcracker Suite" and the Tchaikovsky Overture, "1812."

On Monday afternoon, Feb. 2, the Chamber Music Society held a meeting at the Hotel Statler, presenting the following members: Harriet Story MacFarlane, contralto; Benjamin Culp, flautist; Jules L. Klein, 'cellist, and Margaret Mannebach and Rolf Roth, pianists.

The sixth morning concert of the Tuesday Musicale occurred at the Hotel Statler on Feb. 3, the program being presented by Edna K. Koehler, pianist; Mrs. Cornelius K. Chapin and Mrs. Wilson W. Mills, vocalists; Mrs. Helen Burr Brand, harpist; Mrs. Frank Coolidge and Mrs. Edwin S. Sherrill, accompanists.

A notable audience saw the Duncan Dancers at Orchestra Hall on Monday evening, Feb. 2. The principal feature of the evening was a series of scenes from Gluck's "Iphigenia in Aulis" and "Tauride." A group of Schubert waltzes evoked a vast amount of applause. George Copeland provided the music for the dancers and exhibited his gifts in Satie's "Gnossienne," two Debussy compositions and some Chopin numbers.

Tuesday, Feb. 3, brought Josef Hofmann in his annual recital, and the customary enthusiastic throng flocked to Orchestra Hall to revel in his pianistic art. His program, chosen with his customary good taste, included the Beethoven Sonata in C Major, Debussy's composition, "Soirée en Grenade," Weber's "Perpetuum Mobile" and a stunning Chopin group. Then followed "Penguine," "East and West" and "The Sanctuary," by the erstwhile Dvorsky, and each was accorded an encouraging round of applause, and the evening concluded with a Godowsky arrangement of the Strauss "Bat" Waltz and numerous encores.

While Josef Hoffmann was playing at Orchestra Hall, another tremendous audience was lauding the suave artistry of Louis Graveure, who was giving a recital at Arcadia Auditorium with Marguerite Namara. Mr. Graveure was in fine fettle and each of his offerings displayed the minute detail and perfect finish of carved ivory. His offerings were a group of folk-songs, arranged by Korbay, the "Toreador" song from "Carmen," two exquisite French numbers, Chausson's "Le Caravane" and "J'ai dit aux étoiles" of Paladilhé; "Corals," which provoked a riot of applause for both the singer and the composer; Bryceson Treharne, who was at the piano, and, as a closing group, William Arms Fisher's "The Leprechaun" and a rollicking song of the sea by Coleridge-Taylor. The pleasing personality and flexible soprano voice of Mme. Namara made an excellent impression in the waltz song from "Romeo et Juliette," a group of French songs and

"VAHRAH HANBURY'S Success Was Complete"

At Philadelphia Recital—Feb. 3rd—'20

"Charming Young Singer of Much Promise Wins Favor"

"The University Extension Society, in presenting Vahrah Hanbury in recital, at Witherspoon Hall, last night, is to be congratulated upon introducing to a Philadelphia public **a young artist of high attainment and great promise.** Miss Hanbury has a high lyric voice of sweet quality, even and smooth in scale and capable of considerable expression. Her program was very comprehensive, ranging in choice of composers from a group of characteristic Russian songs to some of the best among American composers. The songs were sung with **a great deal of real charm and brought keen enjoyment** to the appreciative audience."

Feb. 3, 1920 Philadelphia Record.

"Miss Vahrah Hanbury, a young woman possessed of a soprano voice of unusual charm and flexibility, without the aid of assisting artists, last night held the admiring attention of a large audience in Witherspoon Hall.

"The singer had chosen **a program calculated to show her remarkable talents** and careful training to best advantage. She sang a group of old English songs, a group of Russian compositions, including Tschaikowsky's beautiful 'By the Window' and 'Since I Am Once More Alone,' a number of nineteenth century French compositions (with impeccable diction), and finally a group of modern American songs. **Miss Hanbury's success was complete."**

Feb. 3, 1920 Philadelphia Public Ledger

"Miss Hanbury's song recital proved to be **one of the best of the season. She sang beautifully.** She has a pure voice, which she uses well, the enunciation being unusually distinct and the merit of her work enhanced by a **charm, personality and sincerity of manner.** The well-selected program contained four groups, including five modern French songs, which Miss Hanbury sang artistically, and among other numbers of special interest were 'The Pretty Creature,' Storace; 'My Native Land,' Gretchanineff; 'Colombine,' Poldowski; 'L'heure Delicieuse,' Staub; 'Consecration,' Manney; 'The Cry of Rachel,' Salter, and 'Windy Nights,' Basset. All of these were cordially received, the singer being recalled after each group."

Feb. 3, 1920 Philadelphia Eve. Bulletin



DIRECTION, EVELYN HOPPER :: AEOLIAN HALL, NEW YORK



RUDOLPH REUTER

Who is rapidly gaining a place in the foremost rank of artistry, again achieves unique success in New York, Boston and Chicago

BOSTON POST
Jan. 25, 1920

His performance intensified the favorable impression he had made in the previous season. He has a brilliant technique, fine rhythm and a warmth and enthusiasm in his playing which are contagious. His program was unusually interesting and unhackneyed. The audience was enthusiastic.

CHICAGO EVENING AMERICAN

Rudolph Reuter was the recitalist yesterday, and it was good to hear him again. It is not difficult to appreciate the popularity of this gifted pianist, for each new meeting with him makes his art seem finer, and, of course, wholly satisfying. He plays as one who must play to be happy. A large audience gave the spontaneous applause that ever answers sincerity in art.

CHICAGO HERALD-EXAMINER
Feb. 1, 1920

Rudolph Reuter attracted to his piano recital yesterday one of the most enthusiastic audiences of the entire series, and he deserved it. He played a Chopin Nocturne with warmth and with an elastic virility that was a fine example of the master's intention, and he was no less successful in a group of Brahms. Mr. Reuter is one of the younger pianists who has a real feeling for the concert hall.

BOSTON ADVERTISER

The unconventional program included selections from the classics as well as from the more modern compositions, and gave the performer an opportunity for the use of his many gifts.

NEW YORK EVENING SUN

The keen imaginativeness of his interpretations have from the first been appreciated here. He was at his best in Dohnanyi, whose "Boisterous Party" and "Ada" he played in a manner suited to the charming subject.

HUBBARD *in the* Chicago Tribune
Jan. 8, 1920

NEW YORK AMERICAN
Max Smith, Oct. 31, 1919

Rudolph Reuter gave an exceptionally interesting recital yesterday. His fine training is conspicuous in the manipulation of the keyboard. Without any show or parade he disclosed yesterday not only excellent technical equipment, but genuine musicianship and a most comprehensive memory. He plays in a straightforward, clean-cut, manly style. Robust, vigorous, virile, quite without mannerisms, he combines assurance with repose, and never shows any tendency to indulge in exaggerated mannerisms.

BOSTON GLOBE
Jan. 25, 1920

Mr Reuter has unusual technical resources and considerable taste and feeling. His playing of both classic and modern numbers gives great pleasure. He plays with warm restraint.

BOSTON HERALD

He was at his best in the Brahms. It was a pleasure to hear octaves played so well. His big tonal effects were well achieved and the loud tones were never harsh. In the modern pieces, his coloring was very interesting, and the recital was a success in every way, from a technical standpoint, and he showed sound musical intelligence.

Yesterday morning in the Ziegfeld theater, Rudolph Reuter was heard in piano recital. Mr. Reuter is a young man who plays piano as though he meant it. He goes to his task with a spirit and a manly vigor that, while they occasionally lead him into a certain boisterousness, are nevertheless so refreshing in their genuineness and so agreeable in their youthful positiveness, and they become entirely welcome.

He has poetic feeling and sympathy, he is not afraid of taking his time and making a pause, he loves a beautiful tone and can produce any number of them as he wants them, he senses a melodic line and brings it boldly up to the musical surface and keeps it there, and he has virility and pep and punch and uses them all without abusing the sound board of the piano or the eardrums of his hearers. He played a Chopin Nocturne yesterday like a poet, he gave three Intermezzi of Brahms with a manliness and a musical clarity that made them big refreshing musical messages, he played some little things by MacDowell and Reger so that they charmed, he caught the Grieg spirit and made it live, and he offered some good manly Dohnanyi in a fashion that gratified and satisfied.

EXCLUSIVE MANAGEMENT

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a group which included Sibella's "La Girometta," "Homing," by Teresa del Riego, and Ferry's "Come to the Woodland." Bryceson Treharne accompanied both artists and added not a little to this unusually fine concert.

Eduard Tak, first violinist of the Detroit Symphony Orchestra, gave a recital at Temple Beth-El on Tuesday evening, Jan. 27.

The Northwestern Choral Club, under the leadership of William Howland, gave a concert in the Grand River Avenue Methodist Church on Jan. 27. Mr. Howland contributed a group of baritone solos and William Grafing King, assistant concert master of the Detroit Symphony Orchestra, played several violin numbers.

Detroit Music Week proved a great success, a larger number of persons taking advantage of the various attractions offered each day. The week was filled with artist concerts, community sings, special music in the churches and schools and numerous other events.

On Feb. 1 the Chamber Music Society presented Thomas Whitney Surette in another of his absorbing lectures at the Arts and Crafts Theater. On the preceding day Mr. Surette talked to a body of teachers at the Institute of Art in the afternoon, and, in the morning, conducted a class of children. W. M.

Althouse Wins Galveston

GALVESTON, TEX., Feb. 12.—The Y. W. C. A. Glee Club gave its initial concert of the season recently at the Grand Opera House, presenting Paul Althouse, tenor, in recital. A crowded house received Mr. Althouse enthusiastically. He gave a program of Italian, French and English songs and there were many recalls. Powell Weaver played creditable accompaniments for Mr. Althouse, and gave several solos. The club of 100 voices sang four numbers.

Adolph Foerster Honored on Birthday

On Feb. 2, the birthday of Adolph M. Foerster, well-known composer who lives in Pittsburgh, his friend J. Clarendon McClure, organist at Atlanta, Ga., produced at his services a number of Mr. Foerster's compositions. Among them were the organ pieces, Prelude "Exaltation," Pastorale and Postlude in D Minor, the anthem "When All Thy Mercies" and a solo "How long wilt Thou Forget Me?" Caspar P. Koch, the Pittsburgh organist, played a Foerster piece at his recital on the same day, but as there was no mention of it being an observance of the composer's birthday it was probably coincidental.

Distinguished Soloists to Present "Elijah" at Church of the Pilgrims

The twentieth in the Series of Weekly People's Praise Services, which have been so successful at the Church of the Pilgrims in Brooklyn, will be devoted to a presentation of Mendelssohn's oratorio "Elijah," with David Bispham singing the title rôle. Grace Kerns, soprano; Mary Kent, contralto; Charles Harrison, tenor, are the other soloists assisting the chorus of twenty selected voices. Under the direction of A. Y. Cornell. "Judas Maccabaeus" by Handel, Stabat Mater, by Dvorak; "The Seven Last Words," by Dubois, and excerpts from the "St. Matthew Passion" of Bach are scheduled for subsequent Sunday evenings, and Handel's "Messiah" for Easter Sunday night.

John Hand, tenor, appeared recently with great success in the Grand Theater, Aberdeen, Wash., with the Grieg Singing Society. He was re-engaged for the society's summer festival.

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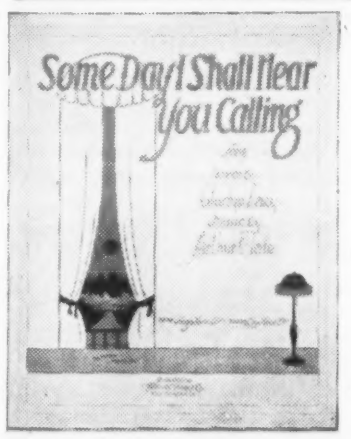
Oft in the twilight when shadows are falling,
Faintly come stealing from over the sea;
Faces long vanished and voices now still,
Voices I loved and so dear once to me.



Some day when the clouds have vanished,
Stars will shine again;
Then shall dawn hope's glorious morrow,
Love be our refrain.

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"A New Rider-Kelsey Appeared"

RECITAL AEOLIAN HALL
NEW YORK, JAN. 27, 1920

MADAME
RIDER-KELSEY



Photo © By E. F. Foley

"Yesterday afternoon, Corinne Rider-Kelsey included in her Aeolian Hall program airs from three of Handel's operas. * * * These airs were a revelation to the audience. They require the highest type of *bel canto*, and Mme. Rider-Kelsey sang them splendidly, in the grand style of Lilli Lehmann. **Better singing has not been heard in New York for years.** Her delivery of the highly dramatic 'Invocation,' in particular, was thrilling and aroused the audience to the highest pitch of enthusiasm. * * * Thanks to Mme. Rider-Kelsey, they will be on many programs next season. There were other good songs on the program—songs by Debussy, Duparc, Pierné, Chausson, Koechlin, Fourdrain—in which **she revealed her exquisite art.**"

New York Evening Post, January 28th, 1920.

"Corinne Rider-Kelsey, a soprano who **easily and long has led her kind** in oratorio on the American stage, and who once essayed grand opera in London, reappeared yesterday at Aeolian Hall in a matinee song recital. Her program included three early airs of Handel, perhaps not before sung here. They were much in the singer's manner of old. **A new Rider-Kelsey appeared** in the Debussy songs, in Duparc's 'Chanson triste' and others, half a score, all modern impressionist lyrics, **sung with beautifully sustained tone-color, like tinted etchings of the vocal line.**" *New York Times, January 28th, 1920.*

"Mme. Rider-Kelsey gave a programme of old airs and modern songs. This singer has been long and favorably known here as an oratorio singer. Her recital yesterday, which attracted a large audience, including many well-known professional singers, was one of general artistic merit. * * * In her first group were airs by Bononcini and Scarlatti and three airs by Handel, arranged by Frank Bibb. In these selections she **showed an admirable command of legato style** and a clear diction. In the second group of French songs she sang well, and the audience waxed genuinely enthusiastic. Her French diction was also good."

The New York Sun, January 28th, 1920.

"Possessor of one of the best soprano voices on the concert stage. **Beauty of voice and a fine, smooth singing style** were exhibited to advantage in a group of old airs."

New York Herald, January 28th, 1920.

"The wavering uncertainties of the débutante have a unique flavor of interest and speculation, but there's a genuinely restful pleasure in listening to a singer who **knows her voice and her audience.** Corinne Rider-Kelsey is that kind of artist, and she sang to an audience that filled Aeolian Hall yesterday afternoon. Three Handel songs showed to splendid advantage Madame Rider-Kelsey's **superb control and dramatic power.** A straightforwardness and breadth of style made 'Carnaval' and 'Fantoches' of her French groups delightful."

The Evening Mail, January 28th, 1920.

"**A real event** in the concert activities yesterday was the return of Corinne Rider-Kelsey. For several seasons no oratorio was complete in its personnel if that delightful singer was not entrusted with the solo soprano part. In the full enjoyment of her charming art she entertained a large and enthusiastic audience yesterday afternoon."

New York American, January 28th, 1920.

"Corinne Rider-Kelsey rejoiced a fine audience with **signally successful singing** of a generous and important program."

The Morning Telegraph, January 28th, 1920.

Management: DANIEL MAYER, Aeolian Hall, New York
STUDIO: 122 East 37th Street, New York

Galeffi's Triumph Recalls His Earlier Appearance in New York

SOMETHING to quicken the pulse and set the nerves tingling was expected of Carlo Galeffi when the Chicago Opera Association brought its songbirds to the Lexington in New York. For was he not the baritone whom the late Cleofonte Campanini had heralded for several seasons as one of the princes of song! And was it not for Galeffi, his friend, that the much-admired Stracciari—who joined the Chicago forces originally when war service prevented Galeffi from fulfilling a contract with Campanini—had packed up his costumes and taken his art elsewhere this season!

Illness postponed the appearance the new baritone was scheduled to make during the first week of the Chicago company's engagement. The delay served to increase interest in reports of his greatness. Not until the third week did the opportunity to hear Galeffi come. Wednesday evening, Feb. 11, he came into his own, so far as concerned New York.

Few singers have triumphed as completely as Galeffi did when his opportunity came. His big voice and magnetic personality gave new vividness and power to the rôle of *Michele* in "Il Tabarro" and fairly electrified the big audience. He was highly successful also in "Gianni Schicchi." Of the many singers taking part in the three Puccini operas, he achieved the outstanding personal success.

In this triumph was an object lesson of perseverance, of success in spite of an early setback, and, incidentally, of short memories among opera-goers. For this was not Carlo Galeffi's New York début, although the newspaper reviewers treated it as such; and although the program stated he "had never sung in America before, excepting a short engagement at the Boston Opera House in 1911, when he appeared in 'The Girl of the Golden West.'"

Galeffi's New York début was made at the Metropolitan Opera House, Nov. 29, 1910, as *Germont* in "La Traviata." Probably only a handful of persons in the Lexington audience remembered the comely youth—then in his early twenties—who seemed overpowered with stage fright as he struggled with "Di Provènza" that night at the Metropolitan more than nine years ago. The few who did have hazy recollections were none too sure of their ground because of flat-footed statements that Galeffi had not sung in New York before.

The following paragraph is from MUSICAL AMERICA of Dec. 3, 1910:

"'Traviata,' on Tuesday last, presented Mme. Melba in one of her most popular rôles, and her singing again was brilliant. John McCormack was a truly musical *Alfredo*, and Carlo Galeffi, who made his début, sang with fair credit, though not impressively. He has a prepossessing stage appearance."

Nervousness the Bar

The demon Nervousness seriously marred this premature début of the youthful Galeffi at the leading opera house of the world. It might have ruined his career, if he had lacked faith in himself. After his failure to impress as *Germont*, he was offered only minor parts at the Metropolitan. Believing himself fitted for the important rôles, as he has subsequently proved himself to be, he returned to Italy. In 1911 he sang with Henry Russell's company in Boston and there was very heartily received. Again returning to Italy, he climbed higher and higher on the operatic ladder. From time to time, readers of the foreign news in MUSICAL AMERICA found mention of his prowess in the chief opera houses of the Old World. Since joining the Chicago company he has had triumph on triumph, and now, with his first big success in New York added to the list, he has reached the summit, it would seem, of a great career.

The baritone was born in Rome, but for a number of years his residence has been in Parma, where Campanini also made his home. He studied as a youth in Bologna and Milan. After singing in smaller Italian cities, he made his first appearance in "Aïda" in Rome. Afterward he sang at La Scala in Milan. He became a favorite in Spain and in South America.

New York awaits further appearances of Carlo Galeffi with keen interest, for in a single hearing he established himself as one of the potent operatic personalities of the day, whatever the critical judgment that may be passed on his voice and style as repeated appearances develop the "ifs" and "buts" that inevitably are a part of the estimate of any operatic personality. O. T.

KREIDLER IN INDIANAPOLIS

Baritone Is Soloist with Athenæum Chorus—Yost and Tallarico Play

INDIANAPOLIS, IND., Feb. 12.—After an interval of three years the Athenæum resumed its concert season on the evening of Feb. 10, when a concert by the male chorus, assisted by Louis Kreidler, baritone, delighted an audience of members and their guests. The chorus of well-balanced voices sang very effectively "Give a Man a Horse He Can Ride," by O'Hara; "Egyptian Desert March," by Hegar, and arrangements of three favorite songs, "At Dawning," by Cadman, and "Aloha Oe," and "O, Southland," by Burleigh. The soloist disclosed a voice of admirable quality and excellent interpretative ability in all of his numbers, which included the prologue from "Pagliacci," "Danny Deever," and a group of songs. Mr. Ernestinoff directed the chorus and Mrs. Frank T. Edenharter supplied excellent accompaniments.

Gaylord Yost and Pasquale Tallarico gave a Brahms evening on Feb. 10, this being the fourth of a series of eight sonata programs given in chronological order. Three sonatas, opus 78, 108 and 100, received a musicianly reading, the artists carefully bringing out the many beautiful passages of these sonatas.

A program of French compositions arranged by Mrs. Helen Warrum Chappel was given at the Ladies' Matinée Musicale on Wednesday afternoon, Feb. 11, at Hollenbeck Hall. P. S.

NOVAES DELIGHTS GREAT AUDIENCE

Brazilian Pianist, One of New York's Idols, in Notable Recital

Just about enough room remained for the piano on the platform at Æolian Hall last Saturday afternoon. An eager audience occupied the rest of it, even as it filled every seat in the auditorium. Guiomar Novaes was the pianist who provoked this outpouring, and she had the satisfaction of realizing that no pianist living could have attracted a larger throng to this hall. Her popularity is mounting these days by leaps and bounds and with reason. The enthusiasm of Saturday's gathering was worthy of its size and the absorption of interest with which it listened to the artist.

Miss Novaes's program was long but her admirers would gladly have had more. It was an exceptionally interesting one, moreover, comprising Brahms's Handel Variations, some Chopin numbers, Liszt's great B Minor Sonata and the "Seguidilla" and "Triana" of Albeñiz. The pianist achieved extraordinarily lovely results in the Brahms Variations and played with admirable sense of their contrasting poetic content. Of course the monumental feat of the afternoon came with the Liszt Sonata, for which Miss Novaes has virtually all the needful power, poesy and sustained capacity of expression. Her interpretation of this stupendous work ranks among the greatest to be heard today.

H. F. P.

Gray-Lhévinne Ensemble To Give Second Concert in Tacoma

TACOMA, WASH., Feb. 1.—The Gray-Lhévinne concert given here on Jan. 29 was so thoroughly enjoyed that a return date was immediately arranged for. The Affiliated Women's Clubs of this city have secured the date of March 26, when the Gray-Lhévinnes will appear here again.



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SUNDELIUS

Soprano—Metropolitan Opera Co.

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"The voice of Mrs. Sundelius is one of the most beautiful ever heard in the music of Musetta."

Pitts Sanborn, New York Globe

"Marie Sundelius sang the music as it has not been sung at the Metropolitan in many moons."

Wm. J. Henderson, New York Sun

L'Italiana in Algeri

"The best singing of the performance was again accomplished by Marie Sundelius."

H. E. Krehbiel, New York Tribune

AVAILABLE FOR CONCERT ENGAGEMENTS

ELMAN CONQUERS AS DAMROSCH SOLOIST

Stirs Enthusiasm in Familiar Work — Ravel Ballet Music Admired

Mischa Elman in the Tchaikovsky Concerto aroused the audience at the New York Symphony concert in Carnegie Hall Thursday afternoon of last week to a high pitch of enthusiasm. He played the music with his wonted abandon, if without all the eccentricities and affectations of which he is ofttimes guilty. The popular violinist won many recalls. Mr. Damrosch's accompaniment was not of the best in the first movement. Nor can there be much commendation for his raucous and unimaginative performance of the César Franck Symphony, which opened the concert. But the conductor made up in large measure for these shortcomings by a fine rendering of some portions of Ravel's ballet, "Daphnis et Chloe." The tumultuous closing movement of this is one of the most exciting and pulse-quickening things in contemporary music. Ravel is genuinely inspired in these gorgeous pages and Mr. Damrosch must be cordially thanked for playing them occasionally. H. F. P.

Sunday's Concert

The variegated delights of Sunday afternoon's concert at Æolian Hall included the "New World" Symphony, a new tone picture, "Claire de Lune," by the Italian Vincenzo Tommasini, Reznicek's "Donna Diana" Overture and two soloists from the orchestra's wood-wind department—Pierre Mathieu, who contributed a "Pastorale et Danse" for oboe and orchestra by Guy Ropartz, and Louis Letellier in a two-movement bassoon concerto of Mozart. Most of those who did not care for one thing found plenty to please them in the other. The soloists played with virtuosity, though neither oboe nor bassoon enjoys a signal popularity as a solo instrument. Ropartz's music is of no importance, nor is the Mozart of the bassoon concerto he of "Don Giovanni" and the "Jupiter" Symphony.

Mr. Damrosch prefaced the Tommasini piece with remarks on the distinctions to be drawn between the young Italians of symphonic persuasion and the opera-makers of the Verdi-Puccini stamp. Path-breakers like Martucci and Busoni, he averred, had Teutonized their inspiration in the pursuit of non-operatic ideals, but the young Tommasini remained rooted in Italianism. A hearing of the composition compels a disagreement with Mr. Damrosch's conclusion. There is precious little Italian essence in it or in the efforts of Tommasini's contemporaries in the field of absolute music—less, indeed, in the combined lot of them than in five pages of "Aïda" or "Tosca." However praiseworthy their purposes, however adroit their skill, these men are in their output merely imitative—if not of the Germans then of Frenchmen or of Russians. The present "Serenade" (it is the second of the two orchestral nocturnes called "Moonlight," first played in 1916) marks an effort in impressionism derived from the Debussy-Ravel school and seasoned slightly with Stravinsky. It is neither better nor worse than innumerable other essays of its kind. One is treated to the commixture of now familiar pigments from the modern instrumental palette, certain impulsive rhythmic iterations and a long, indeterminate unison melody in the strings. The total result remains unconvincing in spite of what pictorial effectiveness isolated passages may possess. The audience was chilly toward it, and contrastingly warm to Reznicek's unpretending but perfectly delightful little overture. H. F. P.

Lotta Madden to Sing with St. Louis Chorus

Lotta Madden has been engaged by Frederick Fischer, conductor of the St. Louis Pageant Choral Society, to sing the principal soprano rôle in the presentation of the Bossi masterpiece, "Paradise Lost," which will be given by a chorus and a trio of eminent soloists at the Odeon, St. Louis, on March 9. "Paradise Lost," a symphonic poem after Milton's epic, has been presented only twice before in America. The chorus and soloists will be accompanied by the entire St. Louis Symphony.

May Peterson Wins More Honors on Canadian Tour



In Montreal: May Peterson (on right) with Philip Sevasta, Harpist, and Catherine Cunard, Local Manager

The above group shows the gifted American soprano, May Peterson, with Philip Sevasta, harpist, who appeared with her in her recitals in Canada recently, where she made new admirers with her beautiful singing. Both in Montreal and Toronto Miss Peterson proved herself a singer of fine gifts and had a hearty reception. Mr. Sevasta assisted her in her recitals in both cities. The concerts were under the direction of Catherine Cunard.

Ernest Hutcheson in Galveston

GALVESTON, TEX., Feb. 9.—Ernest Hutcheson, pianist, appeared in recital on Jan. 22, under the auspices of the Girls' Musical Club. Mr. Hutcheson's consummate artistry charmed and delighted an audience which filled the ball room of Hotel Galvez. It was one of the most notably successful piano recitals ever given here. E. M. H.

GOLDMARK'S MASTER WORK IS REPEATED

"Gettysburg Requiem" Performed on Lincoln's Birthday by the Philharmonic

In observance of Lincoln's Birthday Josef Stransky revived at the Philharmonic concert on Thursday evening of last week Rubin Goldmark's superb "Gettysburg Requiem," which he introduced last season for the first time anywhere and shortly afterwards repeated, because of the profound impression exerted by the work. On the latter occasion the writer of the lines found himself moved to describe the composition as the finest orchestral work created in America beside the "Indian Suite" of Edward MacDowell. It is gratifying to note that the "Requiem" is being eagerly sought and exploited by leading symphonic conductors outside of New York and that it gives promise of becoming a fixture in the standard orchestral répertoire. This is no more than its due. Another hearing of Mr. Goldmark's masterpiece served to intensify the feelings inspired by previous acquaintance—feelings aided, no doubt, by the utter splendor of the performance supplied by Mr. Stransky and his gorgeous orchestra, both seemingly fired by the mounting beauties of this music.

Mr. Goldmark has written out of a deeply moved soul with a pen of fire. The "Requiem" is long but not too long. It is delineative, but in the loftily suggestive rather than an unprofitably imitative or pictorial sense. The tragic significance of Gettysburg has appealed to the composer in its largest spiritual implication. The moods, however poignant, are unfailingly lofty. The music is charged with an intensity of expression passing words, the ideas pregnant and vital, the elaboration, however complex, lucid and logical. A touch entirely consecrational rests upon the closing pages—as grand a peroration as anything in modern symphonic composition. The "Requiem" stamps Rubin Goldmark one of the choice spirits of to-day. It is a living glory to American music.

The audience, profoundly stirred, applauded the composer tumultuously. There was much enthusiasm likewise for the rest of the program which was devoted entirely to Wagner and included the "Faust" Overture and the usual extracts from "Rheingold," "Tristan," "Tannhäuser" and "Lohengrin." H. F. P.

The Friday Concert

Dvorak's "New World," which has enjoyed an off-season this winter, began the Philharmonic's Friday afternoon program, the second half of which was devoted to Wagner. Mr. Stransky gave a particularly admirable reading of the first two movements of the symphony, and if the applause seemed insufficient to the cause it was merely because week-day matinée audiences at orchestral concerts seldom indulge in more than decorous enthusiasms. The Wagner pieces were the "Flying Dutchman" Overture, the "Siegfried Idyll," "Wotan's Farewell," "Träume" and the "Ride of the Valkyries." Was it by chance or design that the thirty-seventh anniversary of Wagner's death was commemorated at this concert? H. F. P.

ROSEN SCORES WITH THE PHILHARMONIC

Young American Virtuoso Is Soloist on Stransky's Tchaikovsky Program

The all-Tchaikovsky program of the Philharmonic at Carnegie Hall Sunday afternoon, Feb. 15, with Max Rosen, violinist, as soloist, not only filled every seat but packed all available standing room. As the Russian master's Fifth Symphony and his "1812" overture (the only other numbers of the program) are among the most frequent offerings at orchestral concerts, interest centered in Mr. Rosen's playing of the D Major Concerto, Op. 35, with the orchestra. This concerto remains something of a stumbling block for even the best equipped violinists. It is stated that Leopold Auer, the prodigy-maker, to whom Tchaikovsky dedicated it, found it too difficult. The late Maud Powell, it is recalled, first played it in America.

Barely out of his teens, Mr. Rosen went to grips with the bristling difficulties of the number and emerged triumphant, but not unscathed. There were slips of intonation and passages that had visible signs of struggle. His tone was lovely in cantilena. It was a worthy, if plainly valorous exposition of a work to tax any virtuoso's technical gifts.

The symphony was very agreeably presented, with a stressing of the lyrical and the pensive. O. T.



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Challenges Assertion that Guilbert Is "World's Greatest Singing Actress"

To the Editor of MUSICAL AMERICA:

I would like to challenge Mr. Gilbert's statement that Yvette Guilbert is the "world's greatest singing artist."

He tells us that the reason why Mme. Guilbert should possess this title is on account of the way she can take her audience through different periods of time. Is this not the secret of any great artist? Does not Mary Garden so portray "Thaïs" that she lives before us again, and when Geraldine Farrar assumes the rôle of *Zaza* she is not Farrar the vocalist nor Farrar the actress, but she is *Zaza*, making her audience feel every mental torture that *Zaza* goes through. If Mr. Gilbert has ever heard her sing "Le Armes" from "Werther" he would be convinced, I'm sure, that Yvette is not the only one who can put expression into her voice. While I do not at all doubt Yvette Guilbert's genius along the lines which she has developed, and although I do think that she is one of the foremost artists of to-day, it would be quite improper to place her name alongside the ones including Porta, Malitson, Lebmamon and Calvé, who possessed this title in the yesterdays. These women not only could act like Pistard, Rachels and Bernhardt, but they also had a voice that Yvette Guilbert has never possessed or ever will possess. CHARLES MELDRUM.

Lincoln, Neb., Feb. 10, 1920.

"Why Does Canada Beat Us to it?"

To the Editor of MUSICAL AMERICA:

From a letter just received from Estevan, Saskatchewan, Canada, I quote:

"The Province of Saskatchewan has in the Department of Education music certificates equal to any other study. The music schools thus honored are McGill, Queens University, and Toronto Conservatory. I have the Toronto Conservatory examinations. The examiners come to our towns and personally try each pupil. I presented 32 this year and 28 received certificates, three with honors. This covered the first three courses. My class is working for next year with great interest.

Mrs. M. MEADS."

Now why does Canada beat us to it? We must be slow.

GEOFFREY O'HARA.

New York, Feb. 12, 1920.

GARDEN GIVES RECITAL IN NATIONAL CAPITAL

Soprano Heard By Large Audience—Grace Kerns With Local Club

WASHINGTON, D. C., Feb. 14.—Under the local management of Mrs. Wilson-Greene, Mary Garden was heard recently in recital assisted by Fernand Pollain, 'cellist, and Emil J. Polak, pianist. Miss Garden offered arias from "Gismonda" and "Louise" and was also heard in groups of French songs and Scotch ballads. She was accorded an enthusiastic reception by a large audience.

The Rubinstein Club, Claude Robeson, conductor, at its second concert of the season, had as assisting artist, Grace Kerns, soprano. Miss Kerns sang groups of French and American songs and the aria from "Louise" and the waltz from Gounod's "Romeo and Juliet." The club's numbers were by Rubinstein, Rossini, Philip Weiser, Mathews and Gilchrist. Edward Donovan was accompanist.

W. H.

YVETTE SINGS AGAIN

Noted Diseuse Gives Penultimate Recital, Aided by Maquarre

Yvette Guilbert gave the last of her Sunday night recitals in the Maxine Elliott Theater, on the evening of Feb. 15, assisted by Daniel Maquarre, flautist.

The program was about the usual run of Yvette's programs, that is, it was wholly delightful from start to finish, the naughty alternating with the sad and the screamingly funny with the tragic. In the lighter vein, the best were "Les Conditions Impossible" and "L'Hôtel du Numéro Trois," but the *Chansons Crinoline*, "Entrons dans ce Petit Bois" and "La Pauvre Innocent" were delightful. Of a group entitled "Tragédies de la Vie," one by Jehan Rictus, "La Peur" was almost unbearable. It recalled the lines written to Yvette by a great English poet, when she was appearing amidst the nastiness of the *Café des Ambassadeurs* in Paris,

"And a chill shiver shakes me when she sings
The pity of unpitied human things."

The familiar Jules Laforgue numbers, "La Complainte du Pauvre Corps Humaine" and "La Femme," were done in familiar style.

Mr. Maquarre played delightfully. The best of his numbers were two by Gaubert, once flautist in the orchestra of the Conservatoire and now its director, and part of a suite, "La Flute de Pan" by Mouquet. Maurice Eisner at the piano achieved a tour de force in playing the entire recital from memory, Yvette, as she explained at the outset, having left her music in the motor on the way down. At the close of the recital she pointed out to the audience the advantage of having an artist for an accompanist.

J. A. H.

NEW HAVEN HONORS PARKER

Concert of Late Composer's Works Given with Noted Soloists

As a memorial to the late Horatio Parker who died on Dec. 18, having been professor of music at Yale since 1894, a concert exclusively of compositions by Dr. Parker, with the exception of the *Andante* from Brahms's First Symphony, which opened the program, was given in Battell Chapel on the afternoon of Feb. 15. The conductor was David Stanley Smith, Mr. Parker's successor at Yale, and the soloists were Mrs. Edith Chapman Goold, Francis Rogers, Mrs. Robbins, Mrs. Benedict and Miss Nichols. The spoken part of the *Angel* in "The Dream of Mary" was taken by Sydney Thompson. The chorus parts were sung by the Choral Art Choir of New Haven and the accompaniments were furnished by the New Haven Symphony. Excerpts were sung from Dr. Parker's "Legend of St. Christopher" and "The Dream of Mary." In the audience were many members of the Yale faculty and a number of musicians and music-lovers from out of town. From New York there were John Jay Chapman, author of the text of "The Dream of Mary," and Mrs. Chapman; Dr. Arthur Mees, Prof. Walter Henry Hall, Arthur Whiting, Henry P. Schmidt, Carl Stoeckel, H. W. Gray and Henry L. Mason.

BOLM TO APPEAR OFTEN

Russian Dancer To Be Seen in New Ballet and in Recitals

Adolph Bolm, the Russian dancer and creator, is promised a week of much activity, the most important event of which is the presentation of John Alden Carpenter's ballet, "Birthday of the Infanta," which will have its first New York performance on Feb. 28 at the Lexington Opera House after a brilliant Chicago début. In this opera Mr. Bolm takes the rôle of *Pedro*, a part of dramatic proportions which, by its force and unusual power, won the plaudits of Chicago. On Feb. 21 Mr. Bolm is to present his Ballet Intime Company in a program with the New York Symphony Orchestra at its concert for Young People on the afternoon of Feb. 21. On this occasion Mr. Bolm's offering will be Schumann's "Carnaval," Rachmaninoff's Prelude in C Sharp Minor, the inspiration for which Mr. Bolm has derived from a Greek frieze, Albeniz's "Seguidilla," danced in the style of Goya, and finally the Assyrian Dance from "Marouf." His company is to offer, besides, a brilliant program of classic and modern works.

The same evening Mr. Bolm is to be seen in his now famous characterization of *King Dodon* in "Coq d'Or" at the Metropolitan. Some recent appearances of Mr. Bolm include performances at a benefit on Feb. 8 at the Lexington Opera House, and at a private recital on Jan. 31 at the home of Mrs. Sanford. After his work with the Metropolitan and Lexington Opera associations is concluded for the season, and after a performance of the "Birthday of the Infanta" in Boston, by request. Mr. Bolm will make a tour with his Ballet Intime and the Barrère Little Symphony, which will take him through the entire Middle West.

Frieda Hempel Wins New Victories in Far South

Telegrams tell of new honors being won by Frieda Hempel on her first tour of the far South. The soprano gave the opening concert of the Famous Artist Series in Jacksonville, Fla., on Feb. 11, and the audience (a capacity one) gave her a great ovation. On Feb. 14 Miss Hempel gave the entire program at the fourth annual music festival in Orlando, Fla. The house was completely sold out.

A "Victory Pageant" was recently presented for a week in Erie, Pa., at the Community House under the direction of Henry B. Vincent.

SPALDING LAUDED IN DOUBLE ROLE

His Own "Etchings" Provoke Admiration—Plays Superbly

Albert Spalding's second recital of the season at Carnegie Hall last Saturday afternoon was a notable occasion. In splendid artistic condition the violinist and André Benoist gave the most uplifting and entirely beautiful performance of Brahms's D Minor Sonata the present reviewer has been privileged to hear in at least five years. Mr. Benoist played the piano part with exceptional fullness of color and understanding. And Mr. Spalding's treatment of the work is as noble, as profoundly conceived, as persuasive in its plangent eloquence as his interpretation of the sonata of César Franck, in which he stands unrivalled to-day. Prior to the magnificent work of Brahms he played with fine restraint and classic distinction a sonata in E Major and an andante and allegro from another in D Major by Padre Martini in an arrangement by Samuel Endicott. Also the prelude, loure and gavotte from Bach's sixth solo sonata (in E) in which his perfect double stops and delicate rhythmic virtuosity were directed to ends exclusively and supremely musical.

His own "Etchings," heard for the first time, proved in some ways the most titillating morsel of the program. This work is planned on the lines of a finely treated theme and variations ("Theme and improvisations" the program calls it) with a programmatic basis alternately poetic and clever. The thirteen "improvisations" are short and carry such fanciful labels as "October," "Books," "Professor," "Impatience," "Dreams," "Games," "Sunday Morning," "Hurdy Gurdy," "Desert Twilight," "Ghosts," and so on, quite *à la* Schumann. But whereas Schumann adapted his poetic titles generally to the character of the piece, Mr. Spalding has clearly conceived his music pictorially. The amount of wit and imagination in these delicately carved miniatures is surprising. Also the variety of technical conceits pertinent to the idea. There one finds the "professor" humorously characterized in a fetching canon; a tender *sordino* melody paints "dreams"; the "games" are springy and exciting; little chimes ring in the "Sunday morning" and the "hurdy-gurdy," though not tragic, like Schubert's, is no less unmistakable. But the "ghosts" are the most adorable company of all. You hear them stealthily approaching in brittle *pizzicati*, the piano emphasizing the spookiness of it all with dour harmonies. The whole set of pieces is one uninterrupted delight and the composer has written as delicately and elaborately for the piano as for the violin. That André Benoist did full justice to his share of the burden need not be said. The concert ended with Mr. Spalding's own "Berceuse," a Paganini "Caprice" and a Wieniawski "Polonaise."

H. F. P.

War Profiteers Disturb Rome's Operatic Performances

The anticipated re-entry of Wagner into Rome's operatic répertoire was spoiled, according to a special story in the New York *World*, by the vulgarity of the *nouveau rich*. These war profiteers, as they are called, have filled the places of Americans there, as they enter late and noisily and disturb the entire production. Prof. Vitale, who conducted the performance, having to make concessions to these, the richest subscribers, was forced to delay the performance of "Walküre" an hour, waiting for them. This so enraged the gallery, occupied by the real music lovers, that at the slightest show of noise, the *bourgeoisie* was quieted with shouts of "Rough brutes, will you be quiet."



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BARRERE ENSEMBLE IN BIRTHDAY CONCERT

Program of Charm and Novelty Played at Tenth Anniversary

A small but well-pleased audience followed the playing of the Barrère Ensemble in Æolian Hall, on Friday afternoon, Feb. 13, when that organization, led by George Barrère, its distinguished founder, presented a program of diversified interest and much beauty. Beethoven's Sextet for clarinets, horns and bassoons opened, and was described on the program as "probably" the first New York performance. It is an early work of the master's, with all the straightforwardness of melodic characterization and simplicity of development that belong to his first manner.

John Beach, American, followed on the program with his "Three Pieces" for flute, oboe, clarinet and piano, the composer at the piano. Rather a long way after Debussy, they fluently said little more than their elaborate titles, "I Heard the Waters Telling Their Beads," "The Little Fellow," and "The Fairy Piper." Pierné's "Preludio e Fughetta" (a novelty), and his "Pastorale Variée in the Olden Style," on the contrary, as melodiously individual in their theme as they are skilfully handled in their setting, gave real pleasure.

Pierre Bucquet's eighteenth century suite for two flutes lent a delightful variety to a program that otherwise would have begun to call for a change in instrumental timbre. The players (Mr. Barrère and Mr. Possell) rivaled one another in their command of their instruments' possibilities, not less than in their vividness of interpretation of these somewhat vaguely named, gracefully naive salon-prettinesses.

Georges Enesco's "Dixtuor" was most pleasingly played by the full ensemble; with fine value given to the originality of the semi-Oriental, intriguing charm of the opening, no less than to the sonorous brilliancy of the close. The program, taken as a whole, was of unusual interest and made an adequate celebration, as it was explained by Mr. Barrère in a short address to be, of the tenth birthday of the ensemble. C. P.

A musical program of unusual interest was given at the Strand Theater last week. Ralph H. Brigham and Herbert Sisson were heard in organ solos and the orchestra played Liszt's Sixth Hungarian Rhapsody. Carl Edouarde and Francis W. Sutherland conducting alternately.

Norman Jollif Goes Under Management of Mr. Anderson



Norman Jollif, Bass-Baritone

A successful singer who served in France during the war and who has now placed himself under the exclusive management of Walter Anderson is Norman Jollif, bass-baritone. Coming from Toronto eight years ago, Mr. Jollif obtained a church position in Brooklyn and steadily progressed until he succeeded Dr. Carl Dufft at the Marble Collegiate Church.

His voice is a rich bass-baritone, and his répertoire covers a wide range of oratorios including the "Messiah," "Elijah," "Creation," "St. Paul," etc., works he has done with chorus and orchestra. His important appearances, limited by his absence abroad, include Columbia University, Brooklyn Oratorio Society ("Dream of Mary"), Brooklyn Academy of Music, Salem Oratorio Society "Elijah," New York Mozart Society, Hamilton, Ont., "Elijah," Elizabeth Oratorio Society ("Redemption") and a recital at the Toronto Academy of Music.

William Simmons, the New York baritone, has been engaged to give a recital before the Renaissance Club of Brooklyn on March 1.

APPLAUD NEW YSAYE WORK IN CINCINNATI

Symphonic Poem, "Meditation", Played by Pollain and Symphony Forces

CINCINNATI, Feb. 14.—This week's program of the Cincinnati Symphony presented a varied program. Ysaye offered the E Flat Symphony of Mozart in beautiful style, somewhat shocking the purists by the reading of the first movement, especially in the enunciation of the principal subject, which was taken at a very deliberate tempo. In fact, throughout the symphony there was considerable of this latitude, but at the same time the beauties of the work were preserved in noble lines. The orchestra also played the "Tam O'Shanter" Ballad of Chadwick. It was the first American composition finding place on the programs this year and it was cordially welcomed. Its performance requires a virtuosity on the part of the band which the orchestra did not always meet at the top-notch standard, but as a whole the work received was a spirited and dramatic reading. The "Capriccio Espagnole," of Rimsky-Korsakoff, was the concluding number. The soloist was Fernand Pollain, 'cellist, who played the Schumann Concerto, revealing a fine, broad style and good musicianship. He also played for the first time here a new work by Ysaye for 'cello and orchestra, "Meditation." The composer designates it a poem and its rhapsodic character makes this description correct. The orchestra is treated with the solo instrument and the work is a study in moods, symphonic in proportions. Both the soloist and the conductor-composer were given an ovation.

The concert given last Thursday night by Jean Verd, the new pianist at the Conservatory, and Jean ten Have, violinist, was a very interesting affair. It was devoted entirely to French music and was also the first public appearance here of Verd. He proved himself to be a pianist of fine technical ability and highly sensitive art. His group of solos, devoted to Debussy, Florent Schmitt and Rhené-Baton, was especially interesting and gave him opportunities to display his gifts to the best advantage. With ten Have he also played the César Franck Sonata for piano and violin and a new Sonata—at least new here—by Paul Paray, a young French composer. It is a work of sincerity and modernity, but not of the studied eccentricity which seems to affect most of the moderns in Paris at present. Ten Have also played a group of solos. Both artists were cordially received by the large audience which crowded the hall.

The Orpheus Club gave its second concert of the season in Emery Auditorium last Thursday evening. The program was of a light variety, and the club, under the direction of Adolph Hahn, did its work in a very satisfactory manner. The soloist was Charles J. Galagher, basso. He was received with flattering encomiums, both for the splendid manner in which he delivered his part of the program and for the fact that he was a former member of the club.

Daniel Gregory Mason, author, composer and critic, gave a lecture in the art gallery of the Charles P. Taft home this afternoon. J. H. T.

ROTHWELL FORCES PRESENT MISS GENTLE AS SOLOIST

Los Angeles Philharmonic Offers Substantial Music with Soprano and Harp Soloists

LOS ANGELES, CAL., Feb. 10.—The pair of programs offered by the Philharmonic Orchestra at Trinity Auditorium, on Feb. 6 and 7, brought forth a number of interesting musical works, headed by the Brahms Third Symphony. The soloist was Alice Gentle, soprano, singing arias from Verdi's "Don Carlos" and from Massenet's "The Cid." Miss Gentle has notably broadened her tone and style since last appearing here several years ago, and she aroused great enthusiasm by her beautiful singing.

Besides the Brahms Symphony there were heard two dances by Debussy for harp and orchestra, and the Tannhäuser Overture.

The harp soloist was Alfred Kastner, a virtuoso of the highest excellence and playing the unique harmonies of Debussy with excellent effect. The Frenchman's style of composition seems particularly well suited to the harp. The orchestra played with fine precision and closely followed Mr. Rothwell's indications, showing the care lavished on the Brahms Symphony, especially. W. F. G.

Washburn College of Topeka Will Give Bachelor of Music Degree

TOPEKA, KAN., Feb. 16.—Washburn College, has announced that courses leading to the degree of Bachelor of Music are now being given in its Fine Arts department. While Washburn has had a strong music department for many years, this degree has not been offered heretofore. R. Y.

Rockford Hails Bonnet

ROCKFORD, ILL., Feb. 7.—Joseph Bonnet, the famous French organist, was heard by a good-sized audience at Second Congregational church on the occasion of his fourth annual concert here. M. Bonnet's program was given for the benefit of the Rockford College Endowment Fund. H. F.

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JAPANESE AUTHORITIES BALK MUSIC'S PROGRESS

Koscak Yamada Shows Countrymen Their Needs—National Opera And Lower Priced Concerts

TOKIO, Jan. 10.—Like the rest of the world Japan is confronted with a Gordian knot of problems, social as well as political, and has entered upon the new year amid clamorous outcries for reconstruction of the various phases of her society. The first person to raise a voice for the reconstruction of musical Japan is Koscak Yamada, the well-known composer. His article on the subject appeared in the *Osaka Asahi* during the holidays.

Mr. Yamada pours a shower of criticisms on the method heretofore pursued by the authorities of the Tokio Academy of Music and argues that change must be effected in their attitude. While recognizing the services rendered by the Academy in the musical education of Japan, Yamada points out a dozen or more faults committed by the authorities which have hindered the free progress of music in this country. Well might Mr. Yamada feel keenly on this subject, inasmuch as he was on the verge of falling a victim to the oppressive influence of insular bigotry existing in the musical circles, but from which yoke he had the courage, elasticity and insuppressible genius to extricate himself. He advises the authorities of the Academy to take a broader view of music as an art, and to show a generous attitude toward the operatic movements ventured upon by some of the Japanese musicians. Mr. Yamada reminds the authorities in emphatic terms of the necessity of founding a genuine national school of opera, toward which Yamada is reported to be even now making strenuous endeavors. Finally Mr. Yamada advises the authorities to abolish the entrance fees to the Academy's concerts, which is indeed necessary, as the high priced tickets have often disappointed a large number of music lovers of moderate means.

Dr. Watanabe is another champion who urges in the same paper the necessity of establishing a concert hall attached to the music school to be founded at Osaka.

The labor question having become acute, increases of wages have been obtained and demand for reduction of hours have been satisfied in many cases. For instance Tokio shopkeepers are advertising Sunday holidays for their employees; demands of artisans for a weekly rest-day instead of a fortnightly one are frequent. Thus the unbridled employees are frequently exposed to dangers of going to ruin, and so the necessity of turning their minds from the pursuit of lower pleasures to the enjoyment of the nobler is imminent. For this reason Dr. Watanabe suggests that the citizens of industrial Osaka spend their overflowing wealth in building a concert hall for educating and comforting the laborers with good music.

Introduction of music into factories has been practised in not a few industrial cities: the most prominent one being at the Fuji Cotton Mill, a factory of the first rank in Japan, where the "factory sing" was lately adopted. The practical results obtained since the introduction of the sing are reported to be quite satisfactory. C. H. I.

Eva Gauthier to be Soloist with Detroit Symphony

Following the success achieved by Eva Gauthier in New York in her recent vocal chamber music recital at Æolian Hall she was engaged as soloist with the Detroit Symphony for that city, where she will offer some of the numbers presented by her for the first time with instrumental accompaniment. Mme. Gauthier is always doing unique and novel things on her programs, which are attracting wide attention.

Bernhardt Plays "Rossini"

For the first time since 1914 Sarah Bernhardt played in Paris, Jan. 28, appearing in a blank verse drama called "Rossini."

MORGAN KINGSTON

TENOR, METROPOLITAN OPERA COMPANY

TRIUMPHS

IN OPERA AND CONCERT

AS PINKERTON IN "BUTTERFLY"

Kingston Pleases in "Butterfly" at Metropolitan

There was a new *Pinkerton* in Morgan Kingston whose manly bearing and admirable voice had never been more evident. Mr. Kingston has a voice which is one of the finest organs now to be heard in opera.
—New York Tribune.

Kingston and Scotti Score Again in Puccini Opera

A big audience heard Farrar again as "Butterfly" last evening and Morgan Kingston too derived a fine success from his reappearance as *Pinkerton.*
—New York Morning Telegraph.

"Butterfly" at the Metropolitan Opera House

Morgan Kingston sang *Pinkerton,* and gave a performance of that part that took even his most devoted friends by surprise.
—New York American.

AS MEÏAMOUN IN "CLEOPATRA'S NIGHT"

FIRST PERFORMANCE BY METROPOLITAN OPERA COMPANY IN PHILADELPHIA

Morgan Kingston was the stalwart lover and his personable appearance and able acting were enhanced by his good round tone production.
—The Philadelphia Inquirer.

The part of *Meiamoun* was sustained by Morgan Kingston with good dramatic force and vocal energy.
—The North American.

Morgan Kingston as *Meiamoun* was virile in his singing and had the Wagnerian manner, his enunciation also had great clarity.
—Philadelphia Record.

CONCERT

Concert at New York Hippodrome

Morgan Kingston instantly won and held his hearers by his brilliant poetic and exquisitely tender singing of the Boheme aria and the recalls which followed him were so spontaneous and so insistent as to amount to an emphatic triumph for the stalwart Welsh tenor whose towering voice seemed to be unleashing new splendors in the vast reaches of the Hippodrome; there was a double audience present.
—New York Morning Telegraph.

Morgan Kingston quickly won the applause of the vast throng and when he and Madame Alda encored a Butterfly duet with the first act finale of "La Boheme," walking off stage arm in arm, the house made them come back and do it over again.—*New York Times.*

Recital at Buffalo

Morgan Kingston was heard here in joint recital with Frieda Hempel last night and his clear and resonant voice was very convincing, characterized by authority and artistic fervor. His command of a beautiful mezzo-voice was displayed in Kurt Schindler's arrangement of a Welsh ballad and his ability to build up an impressive climax was shown in "A Memory" by Goring Thomas, and Fay Foster's "The Americans Come." Mr. Kingston was made to feel indisputably that the audience thoroughly enjoyed his fine singing and art.—*Buffalo Express.*

Soprano of the Metropolitan Opera and Morgan Kingston, tenor, of the same organization give delightful concert. Mr. Kingston is an artist of fine qualities, serious in his work, fervent and never unworthy in his treatment of the music he is to present. He gave much pleasure last night to a large audience.—*Buffalo Evening News.*

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STUDIO—HOTEL MAJESTIC, NEW YORK

KNABE PIANO

Toscanini's Symphonic Debut in Rome Creates a Furore

Great Operatic Maestro Conducts Series of Orchestral Concerts—"Siegfried" Inaugurates Season in Turin, While "Walküre" and Strauss's "Tod und Verklärung" Are Given in Rome—"Dreamland," by Chewsky, Fourth Novelty Offered by Leoni—Phenomenal Début Made by Vasa Prihoda, Young Bohemian Violinist, in Milan — Leoni Admits Authorship of "Falene" and "Terra del Sogno".

Milan, Jan. 11, 1920.

TO-DAY the Augusteum in Rome saw an artistic event of great importance, namely the first orchestral concert under the conductorship of Toscanini. The performance of Beethoven's "Pastorale" left so profound and lasting an impression on the huge audience that we can venture to prophesy that in the same way as the symphonies are known in Germany by the names of their best interpreters, so we also in the future shall speak of Toscanini's "Pastorale." The program also contained various other items of interest such as music of modern Italian composers, Riccardo Pick-Mangiagalli and Victor de Sabata, also the Sarabande by Roger-Ducasse, and Elgar's Variations.

The season of the Teatro Regio in Turin was brilliantly inaugurated on Dec. 26 with Wagner's "Siegfried," Amedeo Bassi in the title rôle, Teresina Burchi as *Brünnhilde*, Pini Corsi as *Mime*. In spite of prejudice, the distinguished audience with which the house was crowded gave ample proof of its full satisfaction and keen enjoyment. The orchestra, under the masterly conductorship of Signor Panizza, was fully up to the task of reading the beautiful score. The second opera of the season was Donizetti's "Lucrezia Borgia," with Ester Mazzoleni and Beniamino Gigli in the chief rôles.

At the Costanzi in Rome the season was inaugurated with Mascagni's "Iris," immediately followed by Massenet's "Manon" with Rosina Storchio. The "Walküre," a great favorite with the Roman music-loving public, was very cordially received at its appearance.

At the Augusteum Strauss's "Tod and Verklärung" was heard with intense pleasure and without evoking any sign of dissatisfaction on account of its nationality.

The lowered prices and the good impression left by the excellent performances of the one-act operas of Lyrica Nova are contributing to augment the public interest in Maestro Leoni's new operatic organization. "Baruffe Chiozzotte" by Leoni and "La Veglia" by Pedrollo have undoubtedly hit the mark —both deserve to be known and appreciated on the stages of all music-loving countries. Saturday night was the turn of "Dreamland," book by W. B. Yeats, translated and adapted by Carlo Linati, music by Chewsky, a Pole.

The plot tells of a young wife who is so absorbed in fairy tales that she entirely neglects her household affairs in spite of the remonstrances of her mother-in-law, the parish priest, and her loving husband. Nothing can break the obsession of the young woman, who is finally bewitched and enticed to Dreamland by fairy folk.

The plot, although childish, has a clear symbolic content and is one to take the fancy of a composer. However, the qualities of the plot, which seemed so promising, appeared somewhat dark and inexpressive. The score contains items full of noble promise, but, generally speaking, the music of the enigmatical Mr. Chewsky has not seriously dived into the drama, in its philosophical and psychological content. The action takes place in Ireland, but no trace whatever of local color nor of Irish folk-lore is to be found in the score.

Milan, Jan. 18, 1920.

The Associazione Italiana degli Amici della Musica opened its annual series of concerts on Monday night in the Sala del Conservatorio with a recital entirely dedicated to Mendelssohn. The intention of the managers of the institution is to devote each program of the season to the works of one single composer. Brilliant and intelligent interpretations were given by Maestro Luigi Ferrari Trecate on the organ; the pianist Criscuolo and the Polo Quartet.

The cast, including Mmes. Fani, Baldisseri and Garibaldi, and Messrs. Girardi, Prosperoni and De Grandil, was, as usual, excellent under the conductorship of Maestro Leoni, who at the last moment took the place of Ugo Benvenuti. The setting and costumes, due to Montedoro, a real artist, were excellent. The next novelty will be "A Flight with the Swallows" by Elisabetta Oddone.

The revival of Montemezzi's "Amore dei tre Re" at the Dal Verme scored a new success for this fine work, which had only been produced in two different seasons at the Scala before the war, and gave us an assurance of its renewed vitality. Mme. Luisa Villani, whose success as the first *Fiora* at the Scala has not been forgotten, gave us a new proof of her vocal and dramatic power, and was ably supported by Messrs. Tedeschi, del Corso and Donaggio, in the other rôles, under the conductorship of Ferrari.

The second concert, which took place on Wednesday evening, was devoted to Gabriel Fauré. His songs were beautifully sung by Mme. Salteni Mocchi. Messrs. Ferrari Trecate, piano; Principe, violin; Ballerini, viola, and Crepas, 'cello, all offered valuable service.

Phenomenal New Violinist

One must go back in memory to the phenomenal successes scored by Vecsey, Kubelik, Sarasate and Joachim to form an idea of the reception accorded by the Milanese public to Vasa Prihoda, the young Bohemian violinist, who made his first appearance here on Tuesday night in the Salone del Conservatorio before an overflowing audience. This wonderful boy of nineteen, pupil of M. J. Marak of the Conservatory of Prague, school of several other prominent artists, appeared like a comet on the musical firmament, a welcome break to our usual routine. Extremely poor and abandoned by an impresario in Trieste, he came to Milan a fortnight ago to seek his fortune. His first appearance, in a restaurant in the Galleria, was a tremendous success, and opened all doors to the new musical genius. He was immediately engaged by the Società del Quartetto, and in his first public concert, on Tuesday evening, began what prophesies a glorious musical career. The program contained Grieg's Sonata in C Minor, Tartini's "Trillo del diavolo," Tchaikovsky's Concerto in D Major, Paganini's first movement of the Concerto in D Major, and his introduction and variations for violin alone on the aria, "Nel cor piu non mi sento" by Paisiello. The enthusiasm grew to such a point and the applause was so deafening that the young artist was compelled to give two encores, "Ronde des lutins" by Bazzini, and a piece by Svenko Fiedge, in response to the final ovation.

In consequence of various reports in the newspapers, Maestro Franco Leoni has issued a circular letter in which he admits the authorship of "Falene" and of "Terra del Sogno," and explains that both these operas were produced under a pseudonym because of the lack of first works available for the moment.

Milan, Jan. 25, 1920.

The startling success obtained by Vasa Prihoda at his début drew a large crowd to the vast Sala del Conservatorio on Sunday afternoon, filled with intense expectation. Once more the exceptional abilities of the young violinist appeared in full light, especially during the last numbers of the program, which contained Paganini's "Streghe" and the variations on "God Save the King," both performed with unique virtuosity and infallible precision of tone. At the end of the concert the enthusiasm of the audience was so wild that the violinist, after having accorded two encores, was obliged to escape through a back door in order to evade his too fervent admirers, who literally assaulted him in their eagerness to obtain his autograph.

The "Boîte à joujoux" ("The Toy Box"), a pantomime for marionettes, music by Debussy, was successfully performed on Friday afternoon in one of the halls of the Permanent Exhibition. This work was produced a few years ago in the house of Conte Guidi Visconti di Modrone, who on that occasion accompanied on the piano himself, and who still holds the right of performance. On Friday afternoon we had at the piano Miecio Horsowsky. The love adventures were most effectively played by the well-manipulated marionettes of Fratelli Colla.

Symphony Series by Toscanini

Toscanini is continuing to conduct his series of concerts in Rome, each one of which marks a greater success, and shows more clearly the powers of interpretation possessed by this wonderful inspirer of musical masses.

It is to be regretted that after an absence of fifteen years a violinist of such established fame as Franz Ondricek was not able to present to his old and new admirers of the Società del Quartetto a program better calculated to display his prominent qualities of interpretative talent. However, his playing of Tartini's Sonata in C Minor, and of Dvorak's Concerto in A Major were worthy of great praise. Two of his compositions, especially a "Dumka," at once passionate and dreamy, were heard with interest.

On its second production in Milan, Mascagni's "Lodoletta" ("The Little Lark"), showed no more marked success than attended its first hearing. The chief rôles in "Lodoletta" were worthily performed by Miss Malatesta and Mr. Barra, a tenor of great promise.

Dal Verme's season is following its regular course. In every performance of "Madame Butterfly" Miss Sheridan, an Irish soprano, who is making her first appearance in Italy, scores remarkable success. She possesses a fine, well-trained voice, plenty of dramatic temperament, and what is chiefly appreciated, a clear Italian enunciation.

UGO D'ALBERTIS.

RACHEL M. HARRIS CHARMS

New York Soprano Appears As Soloist With Ottawa Symphony

OTTAWA, CAN., Feb. 4.—At the concert of the Ottawa Symphony on Wednesday evening, Jan. 28 Rachel Morton Harris, soprano of New York City, won a decided success as soloist. Mrs. Harris sang first the *Micaela* aria from "Carmen" and then a group of songs by Schumann, Bemberg, Luckstone and McGill. In both aria and songs she proved herself an artist of fine ability. She was encored after the McGill song and repeated it to her audience's delight. Jaffrey C. Harris played her accompaniments admirably in the songs.

Donald Heins again led his forces capably in Nicolai's "Merry Wives of Windsor" Overture, a Mozart symphony, portions of Rimsky-Korsakoff's "Scheherazade," Glazounoff's Bacchanale, his own "Chanson Canadien" and works by Pierné and Grieg, the last three for strings.



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NEW MUSIC
VOCAL AND INSTRUMENTAL

"HARD TRIALS," "Balm in Gilead," "He's Jus' de Same To-day," "Let Us Cheer the Weary Traveller," "Don't You Weep When I'm Gone." Negro Spirituals. Arranged by H. T. Burleigh. (New York: G. Ricordi & Co.)

Five more of them and five more as fine as any he has done in the past. Something of a record, we think. But H. T. Burleigh is always doing something of record value and these new Negro spiritual settings are simply one of his recent doings.

"Hard Trials" and "He's Jus' de Same To-day" have been sung in recitals already this season and have made immediate successes. They are like "Didn't It Rain?" in this respect, which song after it had been sung five times in New York was almost as well known as "Deep River." There is no need describing in detail what Mr. Burleigh has done in his five new spirituals. We have reviewed all his arrangements as they have come out,—and we have also reviewed pretty nearly everyone's else arrangements. And although we are not here to make any one feel badly, we maintain that with a few exceptions the arrangements of H. T. Burleigh are the ones we consider authentic presentations of these songs of the soil of the American Negro. Mr. Burleigh has studied this subject from every angle and in addition to his study he has borne in mind that these settings are to be sung in recitals with other music. Time and again we have declared our stand in regard to folksong accompaniments and once more we wish to go on record to the effect that an accompaniment to a folksong to-day must be interesting from the harmonic status of 1920, not 1820; for the folksong was born neither in 1820 nor 1920 and an accompaniment *à la* 1820 is just as much an anachronism as an accompaniment *à la* 1920! Mr. Burleigh's harmonic dress for these melodies is to our taste; nor would it seem that a controversy is raging about their appropriateness, if one observes how frequently and widely they are sung on programs. There are, of course, those who will always wish to listen to watered accompaniments to folksongs. But they don't really figure in the musical discussion at all.

"Hard Trials" is a humorous spiritual, "Balm in Gilead" a fervent one, which the composer has dedicated to Prof. John Wesley Work, of Fisk University, Nashville, Tenn. "He's Jus' de Same To-day" is a splendid one, telling two stories from the Old Testament in the Negro's charming way, "Let Us Cheer the Weary Traveller" has in it the melodic color of some of our own revival hymns and is beautifully harmonized. "Don't You Weep When I'm Gone" is in many ways as beautiful a piece of work as H. T. Burleigh has done on any Negro spiritual. The melody itself is so simple as he has found it—and he has not touched it. The treatment is all in the superb accompaniment he has erected for the piano, from the plastic introduction with its lament to the pentatonic introductory measures beginning at "a tempo" that lead in the voice. The variety and fertility of invention in this accompaniment is indeed something to be proud of.

Of these five new spirituals "Let Us Cheer the Weary Traveller," "Balm in Gilead" and "He's Jus' de Same To-day" are published in high and low keys; "Hard Trials" and "Don't You Weep When I'm Gone" are issued only in one key, for medium voice.

* * *

"TWILIGHT-TIDE." By Cyril Scott. (London: Elkin & Co., Ltd. New York: G. Ricordi & Co.)

One of the loveliest of all Scott piano pieces in the shorter forms is this one, "Twilight-Tide" is its title and twilight-tide it is. There is nothing that any human being ever thought or dreamed about twilight tide that is not in these four pages. From the appearance of the initial motif, unharmonized, until it appears later with its harmonic dress as the composer has dreamed it, it is a floating delight, every measure of it, impressionism which no Frenchman or any one else can surpass. Cyril Scott stands alone in this kind of thing. Let those who think they can match him try it!

* * *

"DAWN." By William Reddick. "The Persistent Piper." By H. O. Osgood. (New York: Hinds, Hayden & Eldredge, Inc.)

A year or more ago we spoke of Mr. Reddick's song "Two Loves" in glowing terms in these columns. And we have never changed our opinion of that song. It was a setting of a poem by our gifted friend, Charles Hanson Towne. The title-page of this song, "Dawn," states that the music is by Mr. Towne and the poem by Mr. Reddick. But we are certain that the title-page is wrong!

"Dawn" is a song of the same worth as "Two Loves," if anything finer. Mr. Reddick has combined a Gallic impressionism with a rich, almost Italian, melodic flow in this song, which ought to take it to the hearts of the best singers and their most eminent audiences. Never mind if the opening vocal phrase recalls that of "Pleurez, mes yeux" from Massenet's "Le Cid"—it unquestionably does, although Mr. Reddick will never know it does, until his attention is here called to it—never mind anything, as long as there is in this song the warmth of texture, the fertile quality that makes it gripping and the stupendous climax, where Mr. Reddick might have gone into major, had he wished to comprise, but where he stuck to a more forbidding, much more powerful, minor with a telling suspension. High and low keys are published. The song is dedicated to Marie Morrissey.

For a short encore sing Mr. Osgood's "The Persistent Piper" ought to win favor. It has grace, an opportunity for a singer who can whistle a bit, a likable melody, rather of the Teuton folksong type, and a simplicity that will enable anybody to learn it in a fifteen minute period,—or less. The piano accompaniment is attractively planned and not difficult to play. There is a dedication "To Pete," the composer's son. The song is for a medium voice.

* * *

"ROSE OF YESTERYEAR," "In Chinatown." By Harvey Worthington Loomis. (Boston: Oliver Ditson Co.)

That one of the most gifted men this country has produced in creative music should go his way with as little recognition as Mr. Loomis has had in recent years is one of the outrages of our day. In these two short piano pieces, written, we imagine, at odd moments, he reveals his fine fancy, his excellent craft and his unquestioned right to a place as a composer. There may be a bit of Ethelbert Nevin in the lightness of the melodic flow of "Rose of Yesteryear," but Nevin could never have handled the web of voices as Mr. Loomis has. "In Chinatown" is pentatonic, fascinatingly done; it will make a fine recital number, as well as a teaching piece, which is what its companion "Rose of Yesteryear" really is. Both pieces are Grade III-IV.

* * *

"LORD HOWE'S MASQUERADE." By N. Clifford Page. (Boston: Oliver Ditson Co.)

N. Clifford Page is not prolific, as we have said here on previous occasions. The excellence of what he does produce when he puts a work forward makes us feel that the most important advice that can be given young composers, when they set out on their careers is: "Don't be prolific!"

This time it is a choral ballad for mixed voices with baritone solo and piano (the work is orchestrated and score and parts may be had of the publishers) based on a Revolutionary legend, which has been treated in a fine libretto by Frederick H. Martens, with whom Mr. Page has collaborated successfully before. There is a brief prelude, in which Mr. Page uses in a sort of symphonic way snatches of "The British Grenadiers." Then the chorus, "The Clash of Hessian Cymbals," begins and in this we find the old British tune finely set in a fife against the whole ensemble and sometimes in the body of orchestral tone. In the change of time and key Mr. Page uses the old "Sir Roger de Coverly" in his orchestra against the choral singing, suggesting the dances that were being done at the masquerade which Lord Howe was giving in Boston.

The leading up to the point where the procession comes down the stairs of Province House is managed with great skill. Mr. Page is, indeed, an adept in using the short but expressive bits in choral writing that make so marked an effect on the listener. There is a good baritone solo and also a second one, this one more dramatic.

A particularly beautiful piece of writing is the choral passage, "But wails of bells a-tolling and beat of muffled drum," in which Mr. Page shows how finely he can handle a strict form and still give it strong expressive quality. The Finale is well worked up and closes in very brilliant and striking fashion. The fanfare of three trumpets on a C Major triad held against released C Major chords in the orchestra is stirring.

One can only urge choral conductors all over our land to examine this work, if they desire to give a hearing to the music of a worthwhile composer. This is not cheap music like one finds in so many shorter choral works. It is serious, fine music that requires careful study and will repay choristers and conductor for the time expended on it. The subject is one that every American audience will enjoy and the length of the work makes it suitable for a choral program, in which one-half is to be devoted to a cantata and the other half to miscellaneous pieces. A. W. K.

* * *

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Flonzaleys In Mt. Vernon, Ia.

MT. VERNON, IA., Feb. 10.—Another successful concert on the Cornell Conservatory artist course was that given on Feb. 7 by the Flonzaley Quartet. The audience which included many musicians, demanded several encores. Recently faculty concerts at the conservatory included a piano recital by Daniel Huffman, a newcomer this year. F. S.



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LONDON WILL FETE AMERICAN SOLOISTS

Garrison, Powell and Spalding to Appear with Damrosch Forces in Concerts

LONDON, Feb. 12.—The Lord Mayor has accepted the presidency of a committee of distinguished musical patrons in England which will welcome the New York Symphony upon its arrival here during its tour of Europe.

Four concerts will be given in Queen's Hall and a great farewell recital at the Royal Albert Hall.

A feature of the visit of the organization to this city will be a reception and luncheon for the Americans by the Lord Mayor at the Mansion House.

Soloists accompanying the orchestra will include Jascha Heifetz, Mabel Garrison, Albert Spalding and John Powell.

Topeka Admires Murphy in Recital

TOPEKA, KAN., Feb. 9.—Lambert Murphy, tenor, appeared at the City Auditorium last night. Although apparently suffering from a slight cold, the singer gave a very enjoyable concert. His most popular number was "Christ in Flanders," by Ward Stephens. Miss Sublette was the able accompanist. Mr. Murphy came as the third number on the Dotterweich Concert series. R. Y.

Chicago Daily News

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New York Times

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Boston Herald

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PARIS IS REGALED WITH NEW WORKS

De Falla's Ballet Excites Warm Admiration—Wagner Music Attracts Throngs

PARIS, Jan. 29.—The Russian Ballet at the Opera seems to have lost some of its patronage during the strike. The performances are of a uniform excellence but the public appears to take less interest. "Le Tricorne" of Manuel de Falla has just had its première, with Miassine and Karsahvina in the leading rôles. The music is exquisite and it was received with an enthusiasm that proclaims de Falla one of the foremost composers of the present time. The settings by Picasso were also very remarkable. At the Théâtre des Champs-Elysées, Anna Pavlova continues to draw large audiences. She recently made considerable stir in "Gisele."

The season of opera at the Vaudeville-Lyrique having come to a close, Mmes. Kousnietzoff and Edith Mason, and Charles Friant will be heard in certain performances at the Opéra-Comique. A novelty at this house will be a musical setting by Jean Cras of Albert Samain's lyric drama, "Polyphème." Mr. Cras was a captain in the navy during the war, serving under Admiral Ronarch, who commanded the *fusiliers-marins* at Dixmude. He is a pupil of d'Indy and is considered to be one of the most promising of the younger French composers. Albert Carré, director of the Opera-Comique, has just completed the libretto of a new work, "Frétillon," the music of which is to be composed by Jean Huré, who is well known for his chamber music.

No new works of any surpassing interest have been heard of late. At the Concerts Colonne, Gabriel Pierné recently played three pieces by Eugene Cools, two Préludes and "A Funeral March for Hamlet." Camille Chevillard played "Saisons Heroiques" by Duteil d'Ozanne, but the work was not well received.

Wagnerian programs are drawing big audiences at the Concerts Pasdeloup under Rhené-Bâton, whom Henri Béraud has nicknamed "the Gambetta of the conductor's desk." ROBERT BRUSSEL.

Noted Pianists Will Be Presented in Ampico "Concerts Diplomatique" at Capitol

Impressed by the popular success of the recent unusual program in Æolian Hall when five of the best known concert pianists of the day appeared on the same program, in conjunction with the Ampico player-piano, M. F. Kline, a concert manager of Washington, D. C., has announced that a similar program will be given as one of the "Concerts Diplomatique" given in the national capital for members of the diplomatic corps. The date announced is Feb. 29, and the artists who will appear in person, in conjunction with Ampico recordings of their art, are Leo Ornstein, Leopold Godowsky, Mischa Levitzki and Arthur Rubinstein. Benno Moiseiwitsch, who was the fifth artist in the Carnegie Hall concert, will be unable to be present because of a tour which is taking him elsewhere.

Caryl Bensel Will Present Series Before Nutley (N. J.) Club

Caryl Bensel, soprano, is to present a series of matinée musicales at the Field Club at Nutley, N. J., during Lent this year. The musicales will be given on Saturday afternoons, Feb. 28, Mar. 20 and Tuesday afternoon, April 6. At the first musicale, on Feb. 28, the artists will be Walter Greene, baritone, Lucile Collette, violinist, and Winifred Young Cornish. Mr. Greene is known in the concert field, as is Miss Collette, while Mrs. Cornish, who effected her New York recital début at Æolian Hall last winter, recently won the prize offered by Joseph Fuerstmann, the Newark concert manager. The pianists appeared before Sergei Rachmaninoff as judge. Mrs. Cornish is the gifted daughter of Walter S. Young, vocal instructor, of New York and Montclair.

Youra Guller, Russian Pianist, May Visit America Next Season

Word has been received of the extraordinary success won in Geneva by two artists well known abroad, but new to America, Mlle. Youra Guller, the Russian pianist, and Josef Szigeti, the Hungarian violinist. These artists have collaborated in a series of recitals, devoted entirely to the presentation of Beethoven's ten sonatas for violin and piano.

It is announced that Mlle. Guller is soon to appear as soloist at the famous "Concerts du Conservatoire" in Paris and is to be heard in America, probably next season. She is a product of the teaching of Isidor Phillip, who has stated that she can be compared only to his other distinguished pupil, the Brazilian, Guimoar Novaes.

Peoria (Ill.) Hears Peterborough Prize Winners

PEORIA, ILL., Feb. 12.—The three prize winners in the contest held by the National Federation of Music Clubs at Peterborough, N. H., last June, were recently heard in an interesting concert, under the auspices of the Amateur Musical Club and the Associated Musical Interests. They were Ruth Hutchison, soprano, of Los Angeles; Arthur Klein, pianist, of New York, and Terry Ferrell, violinist, of Wichita, Kan.

Ljungkvist Will Tour West

Samuel Ljungkvist, Swedish tenor, is to make a Western tour this month. Beginning in Jamestown, N. Y., on Feb. 25, he will give concerts in Chicago, St. Paul and Minneapolis and several other cities, returning to New York the end of March. In May he leaves for a second tour, this time appearing in cities as far west as Tacoma, Wash.

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"THE BELLS" HAS ITS NEW YORK PREMIERE

Philadelphia Symphony Plays Expansive Score By Rachmaninoff

The fourth concert of the Philadelphia Orchestra took place in Carnegie Hall on Tuesday evening of last week. The event derived uncommon importance from the first presentation in this city of Rachmaninoff's symphonic choral work, "The Bells," upon the familiar poem of Edgar Allan Poe. Since the memorable production here some years ago of Mahler's Eighth Symphony Leopold Stokowski has attempted nothing as spectacular and as bulky or so extravagant in supplemental appurtenances. Inevitably the thought reverted to that flamboyant occasion, impelled by parallels and resemblances on a smaller scale. The work requires a large chorus, a soprano, tenor and bass soloist, and an orchestra considerably aggrandized. In these respects Mr. Stokowski was fortunate. He was able to import his Philadelphia Orchestra Chorus, an extraordinarily fine body of singers trained in their onerous duties by Stephen S. Townsend, and had for the solo passages Florence Hinkle, Arthur Hackett and Frederick Patton. The house was sold out, the audience unwontedly expectant. Before "The Bells" the program offered Beethoven's "Choral Fantasie," with Olga Samaroff as pianist, and the third "Leonore" Overture.

Rachmaninoff's work is not recent. He wrote it in Rome the year before the war, using Constantin Balmont's translation of Poe's inherently melodious lines. The original not fitting the composition at all points a re-translation was necessary, so that Mr. Rachmaninoff's American hearers got their Poe second-hand. On the part of those who set store by nomenclature the piece challenges instant objection. In the accepted sense—and even with latitudinous concessions—it is no symphony at all but a kind of quadruple cantata, richly served with symphonic devices. The extent of its digression from and adherence to structural orthodoxy is too shadowy and illusive to be defined without intimate study and repeated hearing. Individual convictions alone can determine whether this defiance of terminology amounts to artistic obliquity or merely to a practical affirmation of the nothingness of names. But the real significance of the product lies elsewhere.

There are four movements, purporting to draw their character and contrast from the four sections of the poem. "Hear the sledges with the bells" sounds the keynote of the light and essentially shallow first part. "Mellow wedding bells" form the burden of the second. In the third the "loud alarum bells" that "tell a tale of terror in the startled ear of night" color the mood, while the fourth solemnly celebrates the "iron bells" and the ghouls whose king

"Rolls, rolls, rolls
A paean from the bells
* * *
And he dances and he yells
Keeping time, time, time
In a sort of Runic rhyme."

The vocal work—solo or chorus, or both—is virtually unremitting. Simultaneously the orchestra delineates fantastically and conjures a pervasive mood. Only a few bars before the close does it disengage itself to dominate the scene and invoke in a broadly lyrical period something of a serene transfiguration.

The work is large, pretentious, ingenious to a degree. It is marked by that authenticity of emotion and generally sincere conception observed in all the productions of Mr. Rachmaninoff, also by the characteristic richness of musical texture. In its coloring varying from dark, rich hues to a silvered sheen, and in skill of harmonic contrivance imagination and fancy have aptly guided calculation. The four movements are filled with the varied ringing of bells obtained, not solely by percussive and chiming instruments, but by combinations and adroit rhythmic variants emotionally related to the context. Even the sounds of Moussorgsky's Kremlin bells in "Boris" are heard in this disguise. And yet "The Bells," in point of inventiveness and creative inspiration, does not for a moment approach the fine tragic level attained by its composer in the "Isle of the Dead," or touch in melodic pregnance and musical beauty the E Minor Symphony or the C Minor Piano Concerto. It is indeed a question if the haunting magic of the music lurking in the vibrant, alliterative and assonant verses is not more hypnotic by far in its plangent simplicity and ecstasy of verbal sound than the Russian's inflated paraphrase and emotional rhetoric.

With all its massiveness and expenditure of sonorities Rachmaninoff's music is excessively monotonous. The achieved contrasts of mood are immeasurably less tangible and persuasive than in the poem itself. This may be an inevitable outcome of the composer's musical individuality rather than any misconception of the poem—or else of giving rein to emotional fancies that far outrun the implications of Poe. But the lugubrious treatment of the "mellow wedding bells" seemed very wide of the mark. The third movement terminated abruptly and with an unconventional effect that missed fire and left the audience undecided if the end had come. The "iron bells" and the ghouls brought solemnity rather than macabre horror.

The symphony received in every respect a superb interpretation. The soloists above mentioned discharged their duties honorably and the chorus may well become a subject of green-eyed envy among New Yorkers. Mr. Stokowski prepared the work with care, conducting it with devotion and without a score. Much might be written if space permitted on Beethoven's beautiful, if early written, "Choral Fantasie," which, except for a hearing before the Friends of Music, has not been done here since Gustav Mahler gave it in conjunction with the Ninth Symphony, which a part of it presages so interestingly. Mme. Samaroff played the piano part with exquisite delicacy and musical charm. Enthusiasm stood at a high level all evening and at the close of the symphony Mr. Rachmaninoff was brought forward.

H. F. P.

Eva Gauthier Is Guest of Honor at Reception Given by Mabel Wood Hill

On Sunday afternoon, Feb. 8, a reception was given for Eva Gauthier by Mabel Wood Hill, New York composer at her home. Many prominent musical and literary people were present. Lotta Madden sang several of Mrs. Hill's songs, which were greatly enjoyed.



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PHILADELPHIA HEARS THREE LOCAL CLUBS

Cortot, Charles Hackett and Hansotte Are Soloists During Eventful Week

PHILADELPHIA, Feb. 9.—Three big concerts by local organizations and some important recitals featured the week.

Mrs. James Francis Cooke, wife of the editor of *The Etude*, and Mrs. William B. Mount (who as Mary Miller Mount is rapidly becoming known as one of our best accompanists, a fact recognized by Bispham and others), were in charge of the eighth concert of the Matinée Musical Club given in the Rose Garden of the Bellevue-Stratford. The program was of wide variety and marked excellence and was especially notable in that it showed what the club talent could do without the calling in of soloists. All the numbers were contributed by active members of the club and the whole program went off with admirable smoothness. It was as follows:

Dance, Russe Trepak, Dance de La Fee Dragee (from the "Nutcracker Suite), Andante from the Fifth Symphony, Tschaikovsky; Matinée Musical Club Orchestra, Nina Prettyman Howell, conductor; "Petite Roses," H. H. Cosck; "The Three Cavaliers," Kurt Schindler; E. Evelyn Hoffman, soprano, Elizabeth Gest at the piano; piano Prelude, Serenado d'Arlequin, Tristesse de Colombine, Sganarelle, from "Carnival Mignon," Eduard Schuett; Evelyn Hemphill, pianist: "Deep in My Heart a Lute Lay Hid," Aylward; "By the Waters of Minnetonka," Lieurance; Ida Taylor Bolte, contralto; Violin Obbligato by Nina Prettyman Howell; Elizabeth Gest at the piano; violin, Andante Tranquille, De Beriot; "Waves at Play," Grasse; Minuet, Paganini-Kreisler; Ruth G. Hill, violinist; Margaret Livingston Hill at the piano; Soprano, "When in Thine Eyes I Gaze," Ward Stephens; "April Weather," Rogers; "Isla," Ward Stephens. Mary Brooks Thompson, soprano; Ann M. Thompson at piano; piano Tempo Di Minuette, Zanella; Gigue, Locilly-Godowsky. Dorothea Neebe; Vissi d'Arte (from Tosca) Puccini; "The Star," Rogers. Madeleine Garretson Reed, soprano; Francis T. Butterworth at the piano. Quartet, "Songs of Dawn and Twilight, "'Neath the Autumn Moon," Vanderpool; Maud Hansen Pettit, Mary Walker Nichols, Loretta Le Pitre Strehl, Ruth Lloyd Kinney; Elizabeth Gest at the piano.

The Treble Clef, composed as the name indicates of a number of society women of musical taste, gave its midwinter concert at the Bellevue-Stratford, under the direction of Karl Schneider, who succeeded the late Dr. Horatio Parker, long the director of the Treble Clef and its masculine counterpart, the Orpheus Club. Of special interest was Harvey McGilbert's cantata "The Vision of Music," a work of fine lyrical character and very graceful for a choir of female voices. The chorus showed the excellent effect of Mr. Schneider's drill in its attack and nuances. Mrs. Edwin D. Solenberger, alto, was the efficient incidental soloist and obbligati were contributed by William A. Schmidt, violoncellist; and Frank A. Nicoletta, harpist. Ellis Clark Hammann was the accompanist in the part songs, etc., rendered by the club. The Schmidt Quartet contributed several graceful incidental numbers which pleasantly varied a most enjoyable program.

Stanley Muschamp gave an admirable exposition of what can be accomplished by an experienced conductor with a vocation for his task from miscellaneous material in the public concert of the Gimbel Choral Society, membership in which is confined to employees of Gimbel Brothers' Philadelphia store. This in a way limits the choice of voice, but that a great department store with its thousand of employees has a community chorus of real potentialities has been proven before by the Marshall Field Chorus of Chicago and the Strawbridge and Clothier Chorus of this city. The Gimbel Chorus affirming this demonstration sang with abundant and agreeable tone and with a nice regard for interpretative light and shade. The William W. Gilchrist arrangement of Gounod's "Ring Out Wild Bells to the Wild Sky," seldom heard since the editor's lamented death some few years ago, was appropriate to the newly dawned year. Other familiar things were Malloy's setting, also to Tennysonian words, of "Sweet and Low" and the Soldiers' Chorus from "Norma." Mr. Muschamp's own "Ode to Music" proved a good piece of choral writing. Mae Ebrey Hotz, in charming voice, sang Goster's "Swinging" and Whelpley's "Forest Song" among other things and also participated in a group of duets with Edwin A. Davies, baritone. Mr. Davies also offered "Bruno Huhn's "Invictus" and Frank Tours's "Mother of Mine." William A. Schmidt, 'cellist of the Philadelphia Orchestra, was the third soloist and played among other things Van Goens's "Scherzo" and Cassella's Chanson Napolitaine."

Alfred Cortot, the French pianist, who made such a sensational appearance with the Philadelphia Orchestra in the Rachmaninoff Concerto, was heard in individual recital during the week and the more varied scale of his program gave him full opportunity to confirm the favorable impression.

The last of the Monday Morning Musicales at the Bellevue-Stratford brought as soloists Charles Hackett, the young American tenor, and Marcel Hansotte, pianist. He gave notable delivery to the taxing measures of Liszt's "O Quand Je Dors" and Mozart's "Ridente La Calma." Some florid music of Gluck and Caccini was delightfully realized. Mr. Hansotte proved himself a pianist of adroit technique and genuine understanding.

W. R. M.

Olive Nevin gave a delightful program at the Iris Club, Lancaster, Pa., Jan. 17.

ELSHUCO TRIO PLAYS A NEW SWISS WORK

Volkmar Andreae's F Minor Trio Shows Influence of Brahms—The Organization's Second Concert

The Elshuco Trio gave its second concert of the winter at Æolian Hall Monday evening, Feb. 9, before a very large and applausive audience. The program consisted of Brahms's B Major Trio, Op. 8, Haydn's Trio in G and one by the Swiss composer, Volkmar Andreae, in F Minor. Chamber music bodies have a way of developing virtuosity, along with the other cardinal excellences of performance, much faster these days than formerly. Messrs. Breeskin, Willeke and Giorni, all artists of the finest stamp, have developed a rare ensemble in comparatively short space. It must be admitted that interpretatively their work last week failed to maintain consistently the highest level of interest. Their playing of Brahms oscillated between placidity and dullness. They made the adagio frankly tiresome. On the other hand the Hungarian rondo of the Haydn trio went with a blithe grace, a delicacy, and an airy charm that went far to atone for any previous deficiencies in the way of spirited initiative.

Andreae's new trio received well-planned treatment. It is not music of large scope or vital content. Its three movements, written with skill and conceived with some spirit, are yet nourished from the springs of Brahms and wear his impress with an inescapable fidelity. The finale is a palpable variant of the *allegretto* in the third symphony.

H. F. P.

Levitzki Conquers Indianapolis

INDIANAPOLIS, IND., Feb. 2.—At his recital on Sunday afternoon, Feb. 1, at the Murat Theater Mischa Levitzki again gave evidence of being one of the great pianists of the day. The audience, somewhat lacking in size as compared with other attendances at the Sunday afternoon concerts which were scheduled by the Ona B. Talbot Fine Arts Association, was none the less demonstrative. Levitzki played a big program equal to his pianistic understanding which won the interest and attention of his hearers from the beginning to the end, and after repeating some numbers he added as an encore to the "Blue Danube" Waltz, arranged by Schulz-Evler. the "Marche Militaire" by Schubert. Mischa Levitzki has played here several times and is proclaimed each time as a master of the piano and an artist of high rank.

P. S.



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ETHELYNDE SMITH TO TOUR

Soprano Will Appear in Numerous Southern and Western Cities

The coming spring will be a busy season for Ethelynde Smith, soprano, who will be heard the latter part of February in a concert to be given in Syracuse, N. Y., under the auspices of the local Recital Commission. From that city she will immediately start South on a three weeks' trip, making appearances in Georgia, Tennessee and Virginia. She was also to have included appearances in several other Southern states while on this tour, but these have been cancelled on account of the epidemic of influenza.

In April Miss Smith will make a second trip South, and from there she will go to Kansas, Oklahoma, Colorado and Wyoming, making several appearances in each of these states. She will also fill engagements en route. Upon her return, she has already been booked for many Eastern and Southern dates which will occupy her until the last of June.

The East High School of Waterloo, Ia. is carrying on a propaganda for the betterment of music by having auditorium artist recitals three times a week, to give the student body a taste of the best music.

PRIZES FOR AMERICANS

Directors of Lockport Festival Announce Contest for Native Composers

LOCKPORT, N. Y., Feb. 13.—At a recent meeting of the board of directors of the National American Music Festival, it was decided in order to mark the fifth annual festival, which is to take place Sept. 6 to 11, to offer three prizes of $150 each in piano, voice and violin.

The contest is open to all American-born musicians. They must offer compositions by American-born composers and, in the case of singers, must sing them "in the American language."

Each contestant is limited to ten minutes for performance. One hundred points will be possible in each case. For the piano and violin these are evenly divided between technique, tone, interpretation and stage-presence. In the case of singers, a similar division will be made between tone quality, diction, interpretation, and personality and stage presence. Second choice in each case will receive a prize of $50. Young musicians of ability who are interested wishing to enter the contest should apply to A. A. Van De Mark, general director, Box 216, Lockport, N. Y.

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MME. BUTTERFLY

"Mme. Irene Pavloska was a very good Suzuki. She sang well. The duet with Madama Butterfly was particularly well sung by both of them."
Karleton Hackett—CHICAGO EVENING POST —November 20.

"As for Irene Pavloska I wish to repeat that her Suzuki, both vocally and histrionically, is a rôle upon which all who would essay it, should look as a perfect creation."
Herman Devries—CHICAGO EVENING AMERICAN—November 20.

"Pavloska sang very well the music allotted to Suzuki, and did her full share toward making the flower duet and other scenes with Miura a success."
Henriette Weber—CHICAGO HERALD & EXAMINER—November 20.

"Mme. Pavloska's Suzuki was again a reliable portrayal of the faithful handmaid."
Maurice Rosenfeld—CHICAGO DAILY NEWS—November 20.

"Then there was Miss Pavloska, in my opinion the best of a long line of Suzukis, since she takes a rôle that might easily be and frequently is colorless, and gives it sympathetic personality."
Edward Moore—CHICAGO DAILY JOURNAL —November 20.

"In Irene Pavloska, as Suzuki, Mme. Miura had a worthy companion."
W. L. Hubbard—CHICAGO DAILY TRIBUNE —November 20.

FEDORA

"Irene Pavloska, gave a very clever characterization, sang with ease and surety and altogether added another to her large and growing list of opera successes."
Henriette Weber—CHICAGO HERALD & EXAMINER—November 21.

"Miss Pavloska sang Olga and prepared it in less than six hours. She did the part excellently, meriting the commendation awarded her."
W. L. Hubbard—CHICAGO DAILY TRIBUNE —November 21.



CONCERT—RECITAL

"Miss Irene Pavloska at very short notice took the rôle of the Countess Olga and played it very well."
Karleton Hackett—CHICAGO EVENING POST —November 21.

"Marguerite Namara, unable at the last moment to appear, was replaced by that always dependable artist, Irene Pavloska, in excellent voice."
Herman Devries—CHICAGO EVENING AMERICAN—November 21.

"Miss Pavloska had found herself completely in her hastily studied rôle of Olga."
W. L. Hubbard—CHICAGO DAILY TRIBUNE —November 24.

"At but a few hours' notice Irene Pavloska jumped into the breach and sang the rôle of Olga. It again showed her versatility, sprightliness, and vocal abilities."
Maurice Rosenfeld—CHICAGO DAILY NEWS— —November 21.

LA BOHEME

"Irene Pavloska made a fascinating flirt in the second act, and was duly sympathetic in the last."
Henriette Weber—CHICAGO HERALD & EXAMINER—November 26.

"Irene Pavloska put good vocal expression in the music of her part and acted with spirit and humor."
Maurice Rosenfeld—CHICAGO DAILY NEWS —November 26.

"Miss Pavloska was a merry Musetta."
Karleton Hackett—CHICAGO EVENING POST —November 26.

"Miss Pavloska made a sprightly Musetta and sang excellently. Her voice has grown fuller and the upper phrases she sang brilliantly."
Karleton Hackett—CHICAGO EVENING POST —December 4.

"Miss Pavloska repeated her excellent Musetta."
W. L. Hubbard—CHICAGO DAILY TRIBUNE —December 4.

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Memorizing Has No Terrors for Olga Steeb, Whose Rêpertoire Comprises Over 1000 Works

Los Angeles Pianist Describes Her Method of Learning Compositions—First Studies Made Under Her Father's Guidance

By HARRIETTE BROWER

WHEN von Bülow stated that a pianist before the public should have a répertoire of over 200 pieces, his estimate was at that time considered as setting a very high standard. The erudite Doctor measured up to it of course, or he would not have set the standard. But not many others at that time, we venture to say, came up to it, let alone going beyond.

What would von Bülow have said to the American girl, who claims to multiply his figures by five or six? I think he would, for once, have been astounded before such feats of memory.

The possessor of this marvellous memory is Olga Steeb, who came from her home in California, to play here in New York and elsewhere in the east, and at the same time, to learn of musical conditions here and how they may differ, if at all, from those found on the Coast. Miss Steeb is a winsome artist, with a charming personality. The millions of notes she keeps tucked away in mind, and the concentration required to preserve them, leave no trace on the fair, smooth forehead and delicate hands.

"Yes, I am an American, a real American, and was born out in California. I took to music naturally, I think, but my father was my first teacher, and I began my piano studies at the age of five. My father is not a pianist himself, but he understands the science of music thoroughly. He has analyzed everything Bach ever wrote and all of Beethoven's sonatas, just for his own pleasure. He has a good understanding of piano technic also, and the best way to study the instrument.

"When it was seen I had an aptitude for the piano, father placed me in the hands of Thilo Becker, a well-known teacher of my native city, Los Angeles. I was then but little more than seven. Even at that early time I was not left to do my practicing alone. My father kept strict watch over it, so that no faults were allowed to develop. He always went with me to the lessons and discussed with Mr. Becker the form and structure of the music. These discussions interested me; at least, I listened attentively to their conversation and absorbed as much as I could.



Photo by Hoover Art Co.

Olga Steeb, American Pianist

"Every night, after dinner, my father gave me a lesson, going over my work to see that everything was all right, and no bad habits were being formed.

"I studied in this way with Mr. Becker and my father, for eleven years. Then I went abroad, not to study with any master over there, but to gain experience, and find myself. Everyone must work out his own salvation; no one can do this for him.

"How did I gain my technic? By hard work and a good method. For I do think my teacher had excellent ideas about condition, position and finger control. He made a great point of arm and wrist

High Finger Action Necessary for Accuracy and Clearness —What Los Angeles Is Doing to Develop Genuine Musical Appreciation

relaxation; so much so, in fact, that he sometimes lost sight of finger firmness."

"But of course he believes in arched hand and firm fingers," the listener remarked.

"Oh, indeed he does, in the main. As a little girl, I had the usual trouble with weak joints, that would 'kick in,' as my teacher used to say.

Finger Firmness

"In slow practice I use firm, strong touch, with high finger action. This is absolutely necessary for clearness and accuracy. Of course, when one plays in public, one does not employ such high movements—indeed one plays quite differently before an audience from what one does in the studio. There everything is firm and precise, with well-developed articulation. The slower one plays, the higher can be the action of finger. When I went to Berlin and played with the Berlin Philharmonic, I found I had not finger strength enough, not sufficient power. This was due, I think, to too much relaxation. So I set to work to conquer this deficiency. After about a year's time, I had overcome the weakness of fingers I formerly had, and had greatly developed my finger power.

"I can scarcely describe how I memorize, whether by keyboard, visual or tonal memory; perhaps a combination of all three. Learning by heart is very easy for me and I can hardly say just how I do it. But if I can play the piece correctly. I know it from memory, and do not need to study it specially for that purpose, for it is all there, in mind. I can learn the composition away from the instrument and sometimes do so, especially if I am traveling. If I have plenty of time, I like to play through the piece very slowly at first, then gradually increase in tempo till it is worked up to the necessary speed. I can only do this when I have sufficient time. I learned the 'Campanella' of Liszt in this way—from slow to fast. It took nine days, but I had the time to give to it. The 'Campanella' is an excellent study for technic; I often play it through when I begin my practice, in the morning, instead of doing pure technic; it is a sort of hand warmer and muscle developer.

"I practice all morning, from eight to twelve, when I am at home. I like to practice continuously, without stopping, so that mental processes are not interrupted. Later in the day, I play an hour or so, for the pleasure of it."

"I am told you have an immense repertoire of piano music, over 400 pieces at least," said the interviewer.

An amused smile flitted over Miss Steeb's bright face.

"Eight or nine years ago I had 1100 pieces on my list; as I am constantly adding new ones, it must be much larger now. This means that every one of these pieces is learned, memorized and finished. To keep up this mass of music is no light task. I do not claim to play everyone of the pieces on demand; but I can recall them in a short time—say an hour for the shorter ones—to four or five for the longer ones. Large works, like the Brahms and Liszt sonatas, I always keep ready, and about a dozen concertos. In playing with orchestra I must know every note of the score so well that I could write it out; I must know it as well as my own part. In making up programs, I generally keep eight or nine in review all the time. Instead of using the same pieces when making a tour, thus saving myself some labor, I like to change the pieces each time; it is more interesting, and keeps me continually learning new ones.

"I have done much playing in the West, but have not appeared in the East until this season. I was advised to come here and learn of conditions. One has to do this; one must go through the experience, for no amount of description can put one at a distance in possession of facts. One must learn them at first hand. I have relinquished my teaching and shall devote myself hereafter to concert and recital work.

"One thing which strikes a newcomer is the vast number of concerts given in the principal halls. It also seems that many of the concert-givers are inexperienced, and one wonders, sometimes, how they venture to give recitals, or are willing to risk the large sums necessary for a public appearance.

"We have a considerable number of concerts during the season, both individual recitals and orchestral concerts. There are two large orchestras, that give a regular series of performances. Besides these, there is always a set of twenty high class concerts each year, with artists like Bauer, Gabrilowitsch, the Flonzaleys, Anna Case and so on. Beyond this there is much done for music in the public schools. At least four or five of the High Schools have large auditoriums, seating 1500 and they arrange for a concert every three or four weeks, given by a fine artist. Often the artist repeats the program just given in a larger hall. The students pay a small nominal fee for the entire season. It is a wonderful education for our young people. The coming generation is learning something of music appreciation, and what to listen for in hearing good music. Thus we are doing our part toward making America a musical people."

New York Chamber Music Society Opens New Territory in Florida

WINTER PARK, FLA., Feb. 4.—The New York Chamber Music Society gave its first concert in this part of the South on Feb. 3, under the auspices of the Rollins College Conservatory of Music, at Knowles Hall. The program included works by Mozart, Schubert, Eugène Goossens, and Wolf-Ferrari. A large audience from neighboring towns gave Miss Beebe's organization an enthusiastic reception. S. D.

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SONG RECITAL—AEOLIAN HALL, Wednesday, February 25th, 1920, 3 P. M.

PROGRAM:

a. Caro son tua Cosi (Temistocle)...Orlandini
b. La vezzosa pastorella (18th Century)...Bruni
c. Monologue et Air (Iphigenie en Tauride) Gluck

a. Three Songs from Cycle "Strings of Life" Sinding
Doubting Heart
Wounded Heart
Broken Heart

b. The Traveler ....Grieg
*c. The Neckan ....Sibelius

a. L'Invitation au Voyage....Duparc
b. J'ai peur d'un Baiser....Szulc
c. Le Rouet ....Paladilhe
d. Celle que je préfère....Fourdrain
e. Les Nuages ....Widor

a. Reynardine—Donegal Version of Ulster Ballad
b. Gartan Mother's Lullaby—County Donegal
c. The Next Market Day—Ulster Ballad Old Irish
d. Pierrot and the Moon Maiden....Cyril Scott
e. The Immortal (Spring Song), MS. Jean Davidson

*The "Neckan" in Norwegian Mythology is similar to the French legendary character of "Ondine," the "Water Witch."

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GALLO FORCES PROVIDE OPERA FOR PORTLAND

San Carlos Give Fine Productions—Heifetz, Claussen and Others Score

PORTLAND, ORE., Feb. 8.—Portland music-lovers have been favored with a week of grand opera and a number of other delightful musical events. The San Carlo Opera Company, which, under the direction of the Ellison-White Musical Bureau, is making a most successful tour through the Northwest and Canada, drew splendid houses in this city. "We are finishing our opera engagement of one week in a blaze of glory and from the financial side we are satisfied. Tell Portland for me—many thanks," said Fortune Gallo, the impresario.

There were 15,993 paid admissions at the performances during the week. While all of the operas were well attended, "Aïda," "Madam Butterfly," "Lucia" and "Il Trovatore" drew the biggest crowds. There were six evening performances and two matinees and the San Carlo singers have re-established themselves firmly in the esteem and admiration of Portland opera goers. Marcella Craft who sang *Cio-Cio-San* in "Butterfly" was one of the big hits of the week, and Queena Mario, the charming coloratura, was even more delightful than when we heard her a year ago. Salazar, Agostini, Ballester, in fact all of the soloists, were competent artists. The orchestral support, under the direction of Gaetano Merola, was excellent.

Jascha Heifetz appeared on Wednesday evening at the Heilig Theater in one of the most brilliant concerts of the season. The house was crowded and there were 300 seats on the stage.

Heifetz is beyond criticism. The modesty and gravity of this young genius seemed to have a peculiar effect upon the audience, which was much less demonstrative during the early part of the program than is usual at similar performances given by lesser artists. However as the concert proceeded, the audience awoke from the spell and when the whirling "Dance of Dervishes" was played, the violinist was recalled again and again. Indeed he was recalled repeatedly after every number. The concert was given under the auspices of Steers-Coman, who have announced a return engagement for the following week.

The Columbia Male Chorus gave a fine concert on Tuesday evening, Charles Swenson, conductor, and Mme. Julia Claussen, assisting artist. Mme. Claussen's rich and melodious voice and heard to advantage in "Mon Coeur" from "Samson et Dalila," in a group of Swedish songs, and a group of English songs, which she sang with fine effect. Numerous recalls were demanded to which the singer graciously responded.

The Columbia Male chorus, an organization of fifty voices is one of which any city might well be proud. Under the leadership of Charles Swenson, this chorus has become one of the finest on the coast, and it is a pleasure and a privilege to hear such well balanced voices sing choruses like "Engelbrekts Marsch" and "Freedom's Fight," Swenson. The last number on the program was "Den Store, Hvide Flok," Grieg, sung by Mme. Clausson and the chorus was one of the best offerings of the evening. Mr. Swenson has a chorus of which he can be very proud.

The MacDowell Club met on Tuesday afternoon in the Multomah Hotel Auditorium when Frederick W. Goodrich gave an illustrated talk on Symphony and Opera with special reference to the "Scotch" Symphony of Mendelssohn and the "Lohengrin" music, which the Portland Symphony Orchestra will play at its next concert.

Theodora Bushnell, contralto, who was presented here in recital by John Claire Monteith and who took an active part in the musical work of this city is now in New York and is a member of the choir directed by Whitney Coombs, the composer.

The faculty of the Ellison-White Conservatory gave a dinner in honor of Marcella Craft. Those present included Miss Craft, Mme. Helen Stanley of the Chicago Grand Opera Association and her husband, Loudon Charlton, Mr. and Mrs. J. R. Ellison, Mr. and Mrs. David Campbell, C. H. White, Mr. and Mrs. Harold Hurlburt, Mr. and Mrs. George Buckley and Mr. and Mrs. George Wilber Reed.

At the regular Sunday afternoon municipal organ concert this week a quartet composed of Goldie Peterson, Mrs. Esther Collins Chatten, E. T. Jones and Walter Stevenson, was the special feature. Mrs. Gladys Farmer was the organist and gave a fine program.

A successful recital was given on Thursday evening in the college administration building at the Oregon Agricultural College, Corvallis, by the School of Music. The program was arranged under the direction of William Frederick Gaskins, head of the school.

Mrs. E. L. Knight, director of the string ensemble department of the Monday Musical Club, is conductor of the orchestra at the School of Commerce and is substituting at the Lincoln and Washington High Schools, during the absence of Carl Denton, who is visiting in California.

The leading members of the San Carlo Grand Opera company were entertained by the Ellison-White Musical Bureau at the conservatory during the week. Many prominent musicians and society people were present and the reception was most enjoyable. N. J. C.

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SEIDEL IS GUEST AT METROPOLITAN "POP"

Russian Violinist Is Visiting Soloist—Scotney, Gordon and Hagemen Score

Toscha Seidel was the star of the "opera-concert" at the Metropolitan Opera House on Sunday evening, Feb. 15, when the young Russian violin genius was the visiting soloist. Mr. Seidel played the D Minor Concerto of Wieniawski. One hears this work infrequently with orchestra, and even less frequently does one hear it given as Mr. Seidel played it last week. It was a virtuoso performance of the first order, technically impeccable and tonally superb. An outburst of enthusiasm greeted him at the conclusion of the finale. With perfect command he played Saint-Saëns's Introduction and Rondo later in the program. He was encored repeatedly and played exquisitely, among other things, the Paderewski-Kreisler Minuet, the Auer version of Tschaikovsky's Andante Cantabile, Op. 11, Kreisler's "Schön Rosmarin," his own transcription of "Eili, Eili," and the Gossec Gavotte in D Major. Harry Kaufman played excellent accompaniments for him.

The singers from the company were Evelyn Scotney, who sang with much precision the "Caro Nome" from "Rigoletto." She had a double encore after it, singing "When Love Is Kind" and Hahn's"Si mes vers"; and Jeanne Gordon, who, though billed "contralto" is a mezzo-soprano, revealed in the "O don fatale" aria one of the loveliest of voices. In response to the applause that greeted her she sat down at the piano and accompanied herself in a little cradle song. The Spanish bass, José Mardones, always a pleasure to hear, offered the old "O Tu Palermo" aria from Verdi's "Sicilian Vespers." He scored in it and added a Spanish song, in which he was so successful that he had to sing two more before the audience would let the concert go on.

Richard Hageman was greeted with great enthusiasm for his conducting of the "Marta" Overture, Nicolo Laucella's "Whitehouse," a symphonic piece of likable quality, first produced by Mr. Stransky at a Philharmonic concert several years ago. Mr. Laucella was called on to bow, rising from his place in the orchestra, of which he is now first flautist, coming forward sharing the applause with Mr. Hageman, who conducted the work brilliantly. As an encore Mr. Hageman gave the Frederick Stock version of Schubert's F Minor Moment Musical. A. W. K.

Graveure Captivates Troy Audience

TROY, N. Y., Feb. 13.—Louis Graveure, baritone, gave the third of the series of Chromatic Club concerts last night in Music Hall and delighted a large audience. In his rendition of Chavagnat's "Une Rose Frileuse" and the Irish song, "The Leprehaun," the singer's wonderful flexibility of voice was best shown. Bohemian songs, arranged by Dr. Pisek, won the greatest applause. Encores were demanded at the conclusion of each group. H.

CLARKSBURG, W. VA.—At the recent concert of the Marcato Club the soloists were Mrs. Ada Remlinger Strickling, Mrs. Alma Lorentz, Oleg V. Rodomar, Douglas Williams and Wilma Smith.

ATLANTIC CITY, N. J., Feb. 1.—Henri Van Praag's orchestra of the Ambassador Hotel, conducted by Louis Colmans, presented a well-liked program.

Tamaki Miura Honored at Reception



—Photo by Ichiro Hori

When Mme. Tamaki Miura, Japanese Prima Donna, was Honored by Her Admirers

IN honor of Mme. Tamaki Miura, the Japanese prima donna of the Chicago Opera Association, a reception was given Sunday evening by Mr. and Mrs. James Massell at their home in West Ninety-third Street. The early part of the evening was given over to a short musicale during which there were solos and duets by Winifred Lugrin Fahey, who is to give an Aeolian Hall recital shortly; Caroline Ghidoni, Sopia Loopa and Artur Gervasi. These artists, with the exception of Mme. Fahey, have studied with Mr. Massell.

Supper was served after the musical portion of the evening's entertainment and a flashlight picture was taken by one of Mme. Miura's compatriots, Ichiro E. Hori.

Among those present were Mr. Kobayaski, Mrs. S. Tajima, A. Bagarozy, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. Warren Dickson, Mr. and Mrs. Chas. G. Herbert, Dr. I. Grushlaw, Josephine Vila, Mr. and Mrs. S. Nixdorff, Y. M. Arishima, Count Yasu Goto, I. Hari, Sopia Loopa, E. Loopa, Caroline Ghidoni, Dr. and Mrs. A. J. Rongy, Samuel Grushlaw S. Tajima, J. A. Robins, Robert L. Lewison, Mrs. G. E. Raney, Mr. and Mrs. Theodore Schumacher, Mr. Edwin Kuttrop, Jr., Mr. and Mrs. J. Macdonald Fahey, Dr. Lefferts A. McClelland, Claude Warford, Jessie Emerson Mifford, J. Idanthea Moffet, Mrs. L. E. Gaendelman, Eugene Bernstein, Mr. and Mrs. Harold Spielberry, Captain Valadimir Archawski, and Mr. and Mrs. S. Kvorzoff.

ELGAR CHOIR IN TORONTO

Chorus from Hamilton Supported by Russian Symphony

TORONTO, CAN., Feb. 13.—The Elgar Choir of Hamilton, under the conductorship of Bruce Carey, appeared in Massey Hall recently, giving a pleasing program. The choir had sung in its native city on the previous two evenings and scored an unusual success. It was accompanied by the Russian Symphony, Modest Altschuler, conductor. The choir, which has a total of 165 voices, gave three unaccompanied numbers that showed excellent drilling. "Weeping Mary," a new composition by R. Nathaniel Dett, the Negro composer, was one of the outstanding offerings. Their singing of Lotti's "Crucifixus" was worthy of notice, while "Chanson d'Amour," by Dr. Vogt of Toronto, was also well given. "For King and Country," a spirited patriotic chorus by Percy E. Fletcher, was a fitting finish to the program.

The annual operatic offering of the choir of St. Anne's Church is exceptional in many respects, and this was particularly so this year. It is the only local feature of its kind that runs a full week. This year's opera, "The Highwayman," is from the pen of E. W. Miller, the organist and choirmaster. There are many good voices in the organization and their work was of a highly creditable character. An unfortunate feature of the week was the cancellation of its performance on Thursday evening, owing to the illness of Mr. Miller, the leader, and also several members of the chorus. The choir carried on the balance of the week, however, and gave the Thursday performance on the following Monday. The principal characters in the cast were well taken by Chas. Rigby, Arthur Bennett, W. T. Bell, J. Slocombe, Courtice Brown, R. Moon and Misses G. Cooper, B. Hutchison, J. Neill, Ellen Carter and Mrs. G. H. Callow. W. J. B.

British Museum Will Refuse Rare Violins —Wants Them to be Used

LONDON, Feb. 8.—Trustees of the British Museum have decided to refuse gifts of such articles as Stradivarius violins, on the ground that they are not made to be looked at, but played upon. They consider that these instruments by being so locked up are condemned to useless ruin; and that it would be desirable if collectors would return those already thus sequestered to general use.

The New York Chamber Music concert with Florence Hinkle as soloist, erroneously reported last week as taking place in Norfolk, Va., really was the third concert of the Newport News Peninsula Club, one of the largest and most flourishing Music Clubs in Virginia. This club gives four or five large concerts with the first artists of the day, each season.

CHICAGO.—The Society of American Musicians has elected the following officers for the ensuing year: Mrs. Rossetter G. Cole, president; Edgar A. Brazelton, vice-president, and Lucille Stevenson, Louise St. Westervelt, Osbourne McConathy, John Alden Carpenter and Henry Purmort Eames, directors. The annual meeting was held Jan. 29.

Woodstock Trio Scores In Recital at Paterson, N. J.

PATERSON, N. J., Feb. 7.—The Woodstock Trio, composed of Lisbet Hoffmann, pianist, Hans B. Meyer, violinist and James H Gordon, 'cellist, was one of the features of the recital given by Clarissa Zomerdyk contralto in the High School Auditorium on the evening of Feb. 4. Miss Zomerdyk scored in an interesting program and the trio played works of Rachmaninoff, Closson, Arbos and Arensky.

CLARKSBURG, W. VA.—Pupils of Jean Burns were heard recently at the American Hotel. Those taking part in the concert were: Nora Lewis, Catherine Osborn, Dessie Burton, Mary Virginia Sloan, Jacqualine Griffin, Peggy Jarvin, Margaret Wilson, Anna Ridenour, Elizabeth Osborn, Virginia Maxwell, Martha Stout, Dorothy Coston, Helenmar Hedges, Eleanor Sloan, Virginia Miles, Elizabeth Hoor, Caroline Law, Jean Cook, Mary Virginia Rapp, Grayce Harding, Sadie Sherman and Paul Myers.

Florence Otis, soprano; Florence Austin, violinist, and Josef Martin, pianist, gave two recitals last week in Waterloo, Ia., under the auspices of the local W. C. T. U.

FAYETTEVILLE, ARK.—The Bay View Quartet of the University of Arkansas, consisting of Gladys Howard, soprano; Galdys Jolley, contralto; E. W. Schmidt, tenor, and Robert G. McClutchan, baritone, appeared in concert recently. Henry Doughty Tovey, director, assisted with his accompaniments.



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Visits of Detroit Symphony and Kreisler Outstanding Events of Week in Chicago

Gabrilowitsch Admired as Conductor and Soloist—Capacity Crowd for Kreisler—Interesting Modern Works Sung by Apollo Club—Garrison Soloist with Mendelssohn Club—Stock Plays New American Work—Notes of Local Musicians

Bureau of Musical America,
Railway Exchange Building,
Chicago, Feb. 12, 1920.

THE week's music is limited to a lesser number of concerts and recitals than any that we have had this year. During the opera season there is usually so much going on in the field of recitals and concerts besides the opera that morning, afternoon and evening concerts keep the music lover busily employed; but a certain relaxation marks the month of February.

It is rumored that the greater part of the Chicago Symphony, numbering about fifty men, are likely to be engaged this summer right at Orchestra Hall, which, after the regular orchestral season, becomes a moving picture house. If that should be the case, President Louis Eckstein of Ravinia Park will be hard put for an orchestra to supply the instrumental parts for his operatic productions.

Important concerts of the week were, first, the concert given at Orchestra Hall last Sunday afternoon by the Detroit Symphony with Ossip Gabrilowitsch as conductor and piano soloist; second, the violin recital at the Auditorium by Fritz Kreisler; the third concert of this year's series by the Apollo Musical Club on Monday evening; the Mendelssohn Club concert Thursday evening at Orchestra Hall, and the Chicago Symphony concert with Ruth Ray as soloist.

The Detroit Symphony presented a program last Sunday afternoon which comprised the Overture to "Oberon," by Weber, the D Minor Concerto by Mozart, with Gabrilowitsch as piano soloist, the Prelude and Love-Death from "Tristan" and the Tchaikovsky Symphony No. 5. The orchestra disclosed on this, its second visit to this city since its reorganization, remarkable improvement in precision of attack, in tone nuances and shading and in general artistic instrumental blending and dynamics.

Gabrilowitsch in the Mozart concerto gave a beautifully clear and plastic performance. Victor Kolar deserves a word of praise for the fine accompaniment the orchestra gave the soloist under his direction.

Only John McCormack or Galli-Curci draws the houses that Fritz Kreisler attracts, and last Sunday he again packed the Auditorium Theater to its last inch of seating space. His program was somewhat severer in character than usual, in that there were more classics and fewer of his own short pieces and arrangements, but such pieces as the Bach Sonata in G Minor for violin alone was made by him a period of pure and flowing music and was received with the same rapturous acclaim as the more popular pieces which followed on the program.

A waltz by Brahms, arranged by the late David Hochstein, and Eklog, by A. Walter Kramer, were both given marks of appreciation, and the recital ended formally with two of Paganini's Caprices. Then came the customary after-recital of his own selections and adaptations.

Carl Lamson played the accompaniments excellently.

Apollo Club's Concert

Two modern compositions were placed on the program for the Apollo Musical Club's concert at Orchestra Hall last Monday evening: Wolf-Ferrari's "The New Life" and Henry K. Hadley's "The New Earth."

The former work had been heard here on two previous occasions, the first about eight years ago and the second a year later, when the composer, Ermanno Wolf-Ferrari, was a visitor in the city supervising the American première of his opera "The Jewels of the Madonna." The last performance on Monday was given by the Apollo Club with the assistance of the Chicago Symphony, and Mae Graves Atkins, soprano, and Reinald Werrenrath, baritone, as soloists, Edgar Nelson, organist and pianist, and a boys' choir to complete the entire list of co-operators.

The work had in Mr. Werrenrath and Mrs. Atkins exemplary soloists. Mr. Werrenrath was in fine vocal condition and sang his music with that rich and modulated expression which has made him famous, and also declaimed the verses of the Dante adaptation with clear diction and dramatic feeling. Mrs. Atkins had but one solo, which she delivered with refined vocal style, with clear enunciation and with extraordinary musical finish. Her voice is a high, well-controlled and perfectly schooled soprano. She uses it as a genuine artist.

The Hadley ode is a stirring march movement founded on a text by Mrs. Louise Ayres Garnett of Evanston, who was favored at one of the North Shore Music Festivals with a performance of one of her cantatas. This set of poems has a sort of after-the-war patriotic spirit and the composer has set it to appropriate music. Here are solos for all the singers, and most of them are grateful. Mrs. Atkins again showed her artistic accomplishments in a solo which was not particularly grateful. Mrs. Gannon, tried and proved, did herself justice in her sympathetic solo; Alfred Kanberg, the tenor, displayed a good voice and ease of manner, and Mr. Werrenrath held his audience by his artistic poise and musical gifts. The chorus in both works was in excellent trim and Mr. Wild brought out the striking points of both scores.

Jennie F. W. Johnson, Chicago mezzo-soprano, gave an interesting song recital at Kimball Hall last Tuesday evening. Two numbers by Bach and Curschmann, modernized by Bruhns, and some Italian folk-songs arranged by Sgambati were novel, and songs by Stravinsky, Moussorgsky and Debussy and two cycles by American authors also found favor. Cleveland Bohnet was the able accompanist.

Stock Gives Children's Concert

Anita Malkin, the eight-year-old daughter of Josef Malkin, first 'cellist of the Chicago Symphony, made a distinct success last Thursday afternoon at the Children's Concert of the orchestra, where she appeared as soloist, playing the first movement of the Rode violin concerto with technical accuracy, good tone and precocious musical intuition. The concert was the fourth of this special series and was attended, as usual, by a capacity audience of children and grown-ups. The customary explanations of the numbers by Mr. Stock and the excellent playing of the orchestra excited favorable comment.

A program which had much flavor of Americanism and patriotic feeling was that presented last Thursday evening at Orchestra Hall by the Mendelssohn Club under the direction of Harrison M. Wild, with Mabel Garrison as soloist. The program contained the chorus "Farewell," by Ephraim Cutter, Jr.; "Peasants' Wedding March," by Soderman; a very pretty serenade, "Maiden Fair, O Deign to Tell," by Haydn; two Negro Spirituals arranged for male chorus by Alexander Russell; "The Call to Freedom," with text and music by Victor Herbert, and other interesting pieces. Most of the above numbers were so excellently sung that the club had to repeat them.

Miss Garrison scored a notable success with her interpretation of the air from the first act of Donizetti's "Lucia," which she sang with remarkable flexibility and vocal clarity. Her high, liquid voice, its delicate quality and artistic capabilities were brought forth by this gifted Metropolitan artist with adroitness and ease, and she was compelled to respond to the demands for an encore. She also made the solo part of the Herbert composition impressive and later in the evening sang a group of miscellaneous songs. George Siemonn played her accompaniments sympathetically.

Ruth Ray's Return

Ruth Ray, who claims Chicago as her home, returned last Friday afternoon after some years spent in finishing study with Leopold Auer, and made a distinct success in her début appearance with the Chicago Symphony as violin soloist. Miss Ray played the Mendelssohn Concerto, and through the display of musical qualities of an engaging kind, technical proficiency of more than usual completeness, a tone which has carrying power and refinement, and both rhythmic certainty and clear phrasing, delighted her hearers and was given a warm reception and many recalls. She easily takes a ranking place among Illinois violin virtuosos.

The program for the day held also two interesting compositions, both of which were given at these concerts for the first time. An overture, styled "Dramatic," by William Berwald of Syracuse, opened the day's music, and proved a melodious but inconsequential symphonic piece. It is written along conventional melodic and harmonic lines and offers nothing new or novel. The "Symphonic Narrative," by Michel Dvorsky, on the other hand, also played for the first time locally last Friday, is an elaborate musical setting of a fanciful poem, "The Haunted Castle," by J. L. McLane. Josef Hofmann (himself none other than Dvorsky) was among the auditors.

The "Haunted Castle" is a more elaborate and colorful piece than his "Chromaticon," heard here two reasons ago, and in imagination, novelty of treatment and harmonic construction is an important addition to the literature for the orchestra. It was played with great virtuosity by the orchestra and made a deep impression.

HAVANA'S OPERA SEASON IS ENDED

Bracale Forces Conclude Their Successful Engagement—No Other Visiting Artists

HAVANA, Feb. 12.—The Bracale Opera Company has just closed as successful a season as Havana has known in several years. The customary subscription performances virtually ensured the financial success of the season, most of the better boxes and orchestra seats being taken. An equal number of other performances were given, and Havana music-lovers had an opportunity to hear good music at a comparatively reasonable price. The better boxes were sold at $40 for subscription performances, not including admission, which was $4 per person in addition. The seats in the body of the theater were priced at $10, while the *butacas*, *tertuila* and *vazuela* (as the three balconies are known), sold for $7.00, $4.50 and $3.00 respectively. These prices were materially reduced on non-subscription nights, being cut in half for certain matinees and popular nights.

Hipólito Lázaro was the principal attraction, although an excellent company shared honors with him, chief among the others being Giuseppe Danise, *simpatico* baritone well and favorably known in Havana; Carmen Melis and Louise Taylor, sopranos; Pedro Navia, an aspiring and pleasing tenor; Taurino Parvis, a tenor with an assured future, and Italo Picchi, basso. Cav. Alfredo Padovani and Arture Bovi conducted.

The usual popular operas were presented, including "Tosca," "Rigoletto," "Bohème," "Thaïs," "Aïda," "Lucia," "Manon," "La Fanciulla del West," "Favorïta," "Gioconda," "Madame Butterfly" and "Les Huguenots." The National Theater was well filled at each performance. Although Ema Destinn was advertised to sing with the Bracale Company during the season she did not come to Havana.

The company is now playing a short season in the provinces, going to Cienfuegos, Camaguey, Santiago de Cuba and other cities. They will return to Havana in a week or so, going to Mexico for a season in that city which will extend well towards May, at which time Mr. Bracale plans to return for a spring season in Havana. His plans are not yet fully developed but it is said that Segurola and other well known singers will be members of his company.

Musically, there has been little to note in Havana this year outside of the opera. In fact there have been no recitals or concerts of importance, nor do I know of any to come. Norka Rouskaya appeared as an added attraction at the Campoamor, a local motion picture theater, for a week or ten days.

E. F. O'BRIEN.

BETSY LANE SHEPHERD

Her tribute to her teacher,



SERGEI KLIBANSKY

To my present teacher, Sergei Klibansky, I feel that I owe a special tribute. He has accomplished miracles for me and for my voice. My improvement and progress have been constant since I came under his tutelage. To my mind his teaching stands for all that is easy and natural in the art of singing.

Betsy Lane Shepherd

Miss Shepherd has just scored a great success in "The Messiah" in St. Louis and at Orlando, Fla., Festival.

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The Mozart G. Minor Symphony and the "Rienzi" Overture were the other numbers on the program.

Marian Wright Powers, coloratura soprano, after several years of absence, has planned to return to the concert field and resume her activities in recital work and oratorio singing. She began her concert appearances with three recitals in Chicago during the last week: Tuesday afternoon at the home of Mrs. Frederick Upham, Wednesday evening at the Chicago Athletic Club and Thursday afternoon for the Extension Department of the Musicians' Club of Women. At the last named Mrs. Powers gave a group of "Love Songs of the '60's," English ballads, a coloratura aria, the Proch Theme and Variations, sung here recently by Galli-Curci, Negro melodies and Scotch and Irish songs. All of these were given in the costumes of the nationality and period, and made a fine and interesting recital. Mrs. Powers possesses a very flexible, high voice of wide range and pleasing quality, and her enunciation is especially good.

Mrs. William Mack Baxter, soprano, and McNair Ilgenfritz, pianist and accompanist, were the soloists at a musicale given by Mrs. Townley Brown last Sunday at her home.

Mrs. Baxter sang in admirable style the Massenet aria "Il est doux," from "Hérodiade," and two new songs by Mr. Ilgenfritz, "Blow, Blow Thou Winter Wind" and "June." Mr. Ilgenfritz gave commendable interpretations of works by Chopin and Debussy.

The Æolienne Trio (Richard Czerwonky, Bruno Steindel and Moses Boguslavski) is using at its concerts, with success, a new trio by Czerwonky, for piano, violin and 'cello.

Whitney Tew, Chicago exponent of bel canto, while in New York, photographed the score of the famous air "O Dolce Concente," which was the favorite song of Mme. Catalani. Mr. Tew is using it for all of his coloratura artist-pupils.

MAURICE ROSENFELD.

IN CHICAGO STUDIOS

CHICAGO, Feb. 14.—The Chicago Musical College School of Opera presented students in the second and third acts of "Rigoletto" and the first act of Mozart's "Marriage of Figaro," Saturday morning, in the Ziegfeld Theater, the following taking part: Solidad Rindon, Sylvia Loder, Esther Thistleton, Robert Clifton Long, H. Waldo Smith, Carrol D. Kearns, Lowell Wadmund, Lygia Zebrocki, Blossom Churan, Dr. G. Urbanowicz, Thelmar Johnson and Gertrude Gipson.

The Lyceum Arts Conservatory gave "An Evening of Entertainment," Tuesday evening, in the recital hall.

Elsa Fern MacBurney, soprano, assisted by Harold B. Simonds, gave an interesting song recital in the MacBurney Studios, Monday evening. The program was made up entirely of English songs. Mme. MacBurney disclosed a pleasing voice.

An informal musical program was given Friday evening by the Chicago Conservatory Club in the conservatory clubrooms.

The Liela Breed Studios has inaugurated a series of artists' recitals to take place every two weeks. The first took place Saturday afternoon and was given by Carolyn Hess, soprano. M. R.

Aurore LaCroix, pianist, gave a recital for the pupils of the Union Neighborhood Music School of New York recently. She was accorded an enthusiastic reception.

KINSEY ANNOUNCES HIS FESTIVAL ARTISTS

Manager of North Shore Event Tells of Extensive Plans for May Programs

Announcement of the concerts and participating artists of the Chicago North Shore Musical Festival, May 25-29, was made in New York last Monday by Carl D. Kinsey, business manager for the festival. Famous artists of the operatic and concert stages, including Titta Ruffo and Edward Johnson, have been engaged. There will be a festival chorus of 600 voices, a children's chorus of 1500, and a high school chorus of 300 voices, under the direction of Peter C. Lutkin. The Chicago Symphony, under Frederick Stock, will play.

This will be the twelfth annual festival. There will be five concerts in all held in the Northwestern University Gymnasium Building, at Evanston, Ill. The first concert will be given Monday evening, May 24, when Henry Hadley's "Ode to Music" will be sung. The soloists will be Emma Noe, soprano, of the Chicago Opera Association, Tilly Koenen, contralto, Forrest Lamont, tenor, of the Chicago opera, and Fred Patton, bass.

The second concert, on the night of May 25, will present Titta Ruffo, the famous baritone of the Chicago Opera forces. At the third concert, May 27, César Franck's "The Beatitudes" will be sung by Florence Hinkle, soprano, Cyrena van Gordon, contralto, of the Chicago Opera Association, Merle Alcock, contralto, Nicholas Douty, tenor, John B. Miller, tenor, Campbell McInnes, baritone, and Berton Thatcher, baritone.

The fourth program will be given on the afternoon of Saturday, May 29, and will be known as "the children's matinee." The soloist will be Margaret Romaine, soprano.

The fifth program on Saturday night, May 29, will present Edward Johnson, tenor, of the Chicago Opera Association.

Miller and Van der Veer Back from Highly Successful Tour

Reed Miller and Nevada Van der Veer returned last week from one of the most successful joint-recital tours of their career. On this tour they appeared in such cities as St. Louis, San Antonio, Lawrence and Wichita, Kan., and Oklahoma City, where their singing found immediate favor. Directly after their arrival in New York they appeared on Tuesday evening, Feb. 10, as soloists in the performance at St. Thomas's Church of Elgar's "Dream of Gerontius," under the direction of T. Tertius Noble, assisted by the New York Symphony.

Mr. and Mrs. John W. Nichols Re-engaged for Summer School at Burlington, Vt.

Mr. and Mrs. John W. Nichols, tenor and pianist, have been re-engaged for the Summer School of the University of Vermont at Burlington, Mr. Nichols to head the vocal department and Mrs. Nichols as instructor in piano. This will be their seventh season at this institution. Many new courses are being added to meet the requirements of the ever-growing body of summer students.

Minna Niemann Is Soloist with St. Louis Forces



Photo Sid Whiting

Minna Niemann, St. Louis Pianist

ST. LOUIS, Feb. 10.—A recent soloist with the St. Louis Symphony was Minna Niemann, pianist, of St. Louis, who made a decided impression in her reading of the Arensky Concerto in F Minor. She has played a number of times with the orchestra, but never so well, and her command of the instrument showed much growth since last heard. Miss Niemann received most of her musical education in St. Louis under Victor Ehling and previous to the war went to Vienna, where she attended the master school of Leopold Godowsky, and was later awarded a scholarship of two years at the conservatory in Karlsruhe under the direction of Heinrich Ordenstein. She returned to this country and has been located in St. Louis.

Recently she made a Southern tour and played in a number of cities, including recitals under the auspices of the Atlanta Musical Club in Atlanta and the Lucy Cobb Institute in Athens. She also gave a recital at the State Normal School in Charleston, Ill., and everywhere critics were unanimous in praise of her work. H. W. C.

Grainger Resumes His Tour

After a very severe attack of influenza, Percy Grainger has entirely recuperated. He resumed his concert tour on Monday, Feb. 16, at Charleston, S. C. On Feb. 19 he appeared in Philadelphia, after which recitals in various cities take him to Minneapolis, where he is to appear as soloist with the Minneapolis Symphony under Emil Oberhoffer, in Minneapolis and St. Paul, playing various concertos. At both concerts Mr. Grainger is to conduct some of his own compositions, as well as appearing as soloist.

Winnipeg Hears Aeolienne Trio

WINNIPEG, CAN., Feb. 15.—The Board of Trade of Winnipeg launched a big music festival during the current week, from Feb. 11 to Feb. 14. The Aeolienne Trio was engaged to give four concerts during the first two days of the festival, winning favorable comment with its performances of chamber music.

DALLAS HEARS GANZ, LAZZARI AND SEAGLE

Pianist, Contralto and Baritone Give Programs — Organize Municipal Chorus

DALLAS, TEX., Feb. 11.—Sponsored by the Municipal Commission, of which Manning Shannon is chairman, and Mrs. Frank Blankenship, secretary, a municipal chorus has been organized. Mrs. Blankenship was appointed chairman of the chorus; Eugene Council, treasurer; Earle D. Behrends, librarian, and Mrs. Wesley Porter Mason, registrar. Mrs. Mamie Folsom Wynn has been an able assistant to Mrs. Blankenship; Paul Van Katjwik has been selected as director and Juanita Blair Price, accompanist. Twenty-five members were enrolled at the first meeting for rehearsal, Tuesday evening, Feb. 11, many professional and well-known soloists being noted among those enrolling. Manning Shannon gave a brief talk on the benefits to be derived from such an organization, followed by Walter J. Fried, director of the Dallas Symphony Orchestra, who pledged cooperation. W. C. Howell, Mrs. Wynn and David E. Grove are to look after the publicity.

A brilliant joint recital was given by Rudolph Ganz and Carolina Lazzari, Feb. 10, at the City Temple, under the auspices of Mrs. Wesley P. Mason. About 800 were in attendance. Mr. Ganz, a virile performer with an almost faultless technique, won many new friends. Miss Lazzari has a big voice and some very rich low notes. She is young and pretty, and gives one the impression of great reserve force. Blanche Barbot was accompanist for Miss Lazzari.

Oscar Seagle, the well-known baritone, sang to an audience of approximately 700 at the City Temple, last Friday evening. E. G. Council presented him. Mr. Seagle is quite a favorite in Dallas and has several professional pupils here. C. E. B.

Galli-Curci Sings in Greensboro, N. C. House and Patton Aid Chorus

GREENSBORO, N. C., Feb. 13.—Galli-Curci appeared recently, giving the first concert of the series managed by Lissie Lindsay Wharton. She was enthusiastically received. Handel's "The Messiah" was given recently by the chorus of the State College for Women, under the direction of Wade Brown, with Judson House, tenor, and Fred Patton, bass, as soloists.

Bronson Heads Vocal Department in Wisconsin College of Music

Among the successful teachers filling important posts in various conservatories and schools of music, is Bernhardt Bronson, who this season was appointed head of the vocal department of the Wisconsin College of Music, one of the oldest music schools of that state. Mr. Bronson studied with George E. Shea, the New York vocal instructor, and he credits much of his success to the valuable training which he received from Mr. Shea.

ATLANTIC CITY, N. J.—The meeting of the Crescendo Club on Feb. 3, was given over to the study of "Meistersingers." The program was given by Mrs. Joseph Ireland, Bessie Silvers, Harry Kaufman, John Shea, William Boyer and Mrs. William Parsons.

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LONDON APPLAUDS NEW NATIVE WORKS

Orchestras Play Compositions of Harrison, Bantock and Holst, Not Heard Before

London, Jan. 30, 1920.

Three orchestral concerts rank first among the musical events of the past week. The first was that of the Queen's Hall Orchestra, at which Sir Henry Wood introduced Julius Harrison's "Four Worcestershire Pieces." These were originally written for piano, and their substance is almost too slight to justify such elaborate scoring as that of Mr. Harrison, who, as a pupil of Bantock, is apt to put on the color with a heavy brush. The music itself is good. Only one of the pieces, "The Ledbury Parson," is directly derived from a folk-song, but another, "The Shawley Round," has a tune in the same idiom. The *Daily Mail* featured one of the titles, "Pershore Plums," deducing from it all kinds of theories concerning the manner in which a modern composer selects his subject matter. A census of the number of times the word "luscious" occurs in the various reports of the concert would be an interesting journalistic document. The impression the music makes at this point corresponds not so much to plums as to plum-jam. It is the rollicking "Ledbury Parson" that makes on the whole the best effect. This piece is dedicated "To the memory of those two inimitable artists, Bob and Abel Spragg, who could be heard interpreting this disreputable Worcestershire song, over many glasses of beer, any Saturday evening in the 'Nineties, at the Bridge Inn, Stourport." They lived in the Shawley district. One sang and the other played the fiddle.

The second concert was that of Anderson Tyrer, pianist, who gave us Mackenzie's "Scottish" Concerto and Arensky's in F Minor, playing the latter rather better than it deserves. He was accompanied by the London Symphony Orchestra, conducted by Hamilton Harty, who has just been appointed permanent conductor to the Hallé Orchestra in Manchester. The orchestral numbers included an "Overture to a Greek Tragedy," by Granville Bantock, which, although composed nine years ago, had not been heard before. Without going so far as to say that we now know the reason why, I will hazard that there is no great demand for another performance, for it lacks interest, although quite well written. Another piece in the program was Arnold Bax's Scherzo, which was one of the successes of the last Promenade Concerts season. It is not very characteristic of the composer, but it is a lively work and brilliantly scored.

The third concert was that of the Royal Philharmonic Society, conducted by Adrian Boult. The program consisted of Holst's "Beni Mora" suite, Bantock's "Hymn to Aphrodite," sung by Olga Haley, Delius' Violin Concerto, played by Albert Sammons, and Brahms' E Minor Symphony. The "Beni Mora" suite is founded upon reminiscences of a holiday spent in Algeria, and is a fascinating piece of impressionism, far more imaginative than most of the music which comes before us bearing an Oriental label. The scene, "In the Street of the Ouled Nails," is a vivid tapestry of tunes and rhythms in constant animation. The work is dedicated to myself, and the fact made known by a strident *E, E,* which keeps on turning up in the first movement. Sammons played Delius' Concerto beautifully, but its "linked sweetness long drawn out" becomes wearisome before the end is reached. There is no denying its suave melodiousness. It is contrast that is lacking.

Of other concerts should be mentioned Adela Verne's Chopin recital and the two devoted to the piano compositions of Scriabine respectively by Lilias Mackinnon, who has established a wide reputation by being the first of our pianists to take up Scriabine as a special study, and by Eurydice Draconi, a newcomer of Hellenic nationality, whose début made a favorable impression.

EDWIN EVANS.

HENRY IN DANVILLE, VA.

Pianist Gives Recital with Benjamin Bates—Russian Symphony Heard

DANVILLE, VA., Feb. 14.—Harold Henry, pianist, assisted by Benjamin B. Bates, tenor, was heard in recital recently in the auditorium of Averett College, Mr. Henry offering the same program that he had played at a concert in Æolian Hall last fall. Mr. Bates was heard in a group of modern songs. Both artists were well received.

The Russian Symphony, Modest Altschuler, conductor, with Katie Bacon, pianist, gave an interesting concert under the auspices of the Young Men's Business Club. Miss Bacon offered the Liszt E Flat Concerto, the remainder of the program being by Russian composers. The club, which sponsored the concert, is making plans for the erection of a large concert hall in Danville.

E. P.

Helen Henery Appears At Euphony Society Concert

Helen Henery, lyric soprano, pupil of Marguerite Potter, New York contralto and vocal teacher, was one of the soloists at a concert given by the New York Euphony Society on the evening of Feb. 2. She appeared upon the same program with Mme. Alda of the Metropolitan and scored in several interesting solos. Miss Henery's appearances this season include a number of important church and concert engagements.

TEYTE ACCLAIMED AT HER RETURN

English Soprano Gives Recital Here After More Than a Year's Absence

After more than a year's absence in England, a large part of which time she has spent in tending the leading soprano's rôle in "Monsieur Beaucaire," Maggie Teyte was heard in this city last Monday afternoon in a recital of songs at Carnegie Hall. An audience of respectable size acclaimed her with warmth. Miss Teyte's program was the kind she has made familiar in the past, the sort to which her gifts of refined and delicate expression best lend themselves. It consisted chiefly of modern French songs, many of which—notably those of Debussy—she interprets unsurpassably. In addition to lyrics of Chausson, Chabrieu, Paladilhe, Fourdrain, and a whole Debussy group, she offered an air of Méhul, "Voi che sapete," and an interesting number from Zandonai's opera, "Conchita," closing the recital with some songs in English by Szymanowski, Webber, Carpenter and Martin.

The intimate and fragile features of Miss Teyte's art are, naturally, better suited to publication in an auditorium of less devouring spaces than Carnegie Hall. No artist before the local public identifies herself more completely with the spirit of songs like "La Chevelure," "C'est l'extase," "Je tremble en voyant ton visage," evokes more successfully their characteristic mood and atmosphere or conveys more persuasively their submerged passion without violating their reticence. With these and similar songs she was as fortunate on Monday as in past instances. Not so with her singing. The familiar smooth, cool and graciously poised voice showed alarming signs of wear and injudicious use in spread, its reedy and strident high tones, a lack of erstwhile floating quality in *mezza voce,* and an attack disfigured only too often by a glottis stroke. Is the strain of a year in comic opera accountable for this?

Miss Teyte was obliged to sing a number of encores and repetitions. Walter Golde's accompaniments were of the highest order.

H. F. P.

Musical Education May Be Compulsory in California High Schools

SACRAMENTO, CAL., Feb. 9.—What is thought to be the first meeting of the kind, took place recently, when the State Board of Education called together the entire body of music supervisors. Besides the question of music credits for high school pupils, the most important question brought before the meeting was that of making the study of music compulsory for all students in the first two years of high school. In the case of credits, the pupils must have studied with a teacher certified by the state board.

CELEBRITIES AID STRANSKY

Alda and Prokofieff, Soloists with Philharmonic

Frances Alda and Serge Prokofieff were the assisting soloists at the Save-a-Home concert of the Philharmonic at Carnegie Hall on the evening of Feb. 11. Mr. Stransky opened the program with a serene but somewhat fireless reading of the brilliant César Franck Symphony in D Minor. Mme. Alda then followed with a group of songs including "Jag Lefver" of Merikanto, "Kehtolaulau," Järnefeldt; "Minnetonka" by Lieurance, "The Singer," written for and dedicated to Mme. Alda by Maxwell, and finally "An Open Secret." In these Mme. Alda, exceptionally gracious, received appreciative response, and was called upon to repeat "The Singer," as well as to give encores after her group. Mr. Prokofieff's offering was the Rimsky-Korsakoff Concerto for piano and orchestra, presenting it with the firm artistic assurance which is his, and which is especially signified by his remarkably virile playing. The other offerings of the orchestra comprised the Grieg Symphonic Dances, Op. 64, and finally, Dvorak's Overture "Carnaval."

F. G.

Sara Sokolsky-Freid Is Soloist at "Globe" Concert

Sara Sokolsky-Freid, New York pianist and organist who recently gave two successful recitals in Chicago and New York, was featured as soloist at the "Globe" concert given in the DeWitt Clinton High School, New York, on the evening of Feb. 11. Mme. Freid scored in several interesting numbers. Other appearances listed for March include a recital of compositions of Chev. Lo Verde in which Mme. Freid will be one of the soloists, and a Washington (D. C.) recital.

Lotta Madden and Edward Morris Open Teachers' Series in Bluefield, W. Va.

BLUEFIELD, W. VA., Feb. 5.—The first of a series of artists' recitals under the auspices of the Bluefield Music Teachers' Association was given at the Colonial Theater last night by Lotta Madden, soprano, and Edward Morris, pianist. Both artists won ovations. Other artists who are to appear in the series are Anna Case, soprano, Alberto Salvi, harpist, and Reed Miller, tenor.

J. E. B.

OLIVER DENTON



"This pianist's most valuable asset is his command of tone. He has an extended range of dynamics, from a most delicate pianissimo to a thundering fortissimo."—W. J. Henderson in N. Y. *Sun.*

"His reading had the seriousness, the elevation, the passion, the tenderness, the delicacy that the music demands of the performer."—Pitts Sanborn in N. Y. *Globe.*

"Mr. Denton is a pianist who combines a healthy appreciation of the emotional with a fine display of power. It is a consummation devoutly to be appreciated."—Grena Bennett in N. Y. *American.*

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STOKOWSKI REVELS IN ENGLISH MUSIC

Philadelphia Orchestra Offers Britishers' Works—Maggie Teyte Is Soloist

By H. T. CRAVEN

Philadelphia, Feb. 10, 1920.

COMING after the surge and thunder of what amounted to a Rachmaninoff festival, last week's Philadelphia Orchestra concerts took on the aspect of a *Scherzo* in the series. The program was interesting and effective, but productive of no profound emotional reactions. This was even the case with Walford Davies's "Solemn Melody," a composition which was played in Westminster Abbey in the spring of 1919 for Americans who died in the war. It is conceivable the organ would vastly heighten the appeal and power of this score. As a purely orchestral work it has dignity and sincerity but there are few evidences of vital inspiration. The broad, stately, ecclesiastical melody of the Handellian type soars to a climax with full brass and high trumpets. The close is in the mood of pathetic resignation.

Altogether, "Solemn Melody" is typical of the intensely British respectable, but not epochal, school of music to which Dr. Davies belongs.

Mr. Stokowski also drew upon England for his dominant feature of the program, the "Enigma" Variations of Elgar. This is plainly a favorite work with the Philadelphia conductor. He has given it admirably in the past. It was even more lucidly and effectively proclaimed last Friday afternoon and Saturday evening.

Maggie Teyte, the soloist, sang that now ubiquitous concert number, Dupare's "Invitation au Voyage" and Chausson's "Le Temps de Lilas." There is a liberal ladling of French sentiment in this latter vehicle. The composer has orchestrated his sugary material with pretentious elaboration. The long stretches of accompaniment are characteristic of Chausson's feeling for tenderness and wistful poetry and there are passages of touching beauty. But the two verses seem rather overweighted with their investiture. One regrets that Chausson did not devise a brief symphonic poem without vocal intrusions.

Miss Teyte has taste, personality and a keen histrionic sense. Her voice has always been somewhat "breathy." It had that defect last week.

Mr. Stokowski, for his final number, submitted the Paris version of the "Tannhäuser" Overture, and the immediately succeeding Bacchanale. The reading was magnificently vivid, but, as always, it inspired a longing for scenic dressing and the choreography of the opera.

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Florence Macbeth as "Adina" in "L'Elisir d'Amore"



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Miss Macbeth as "Ophelia" in "Hamlet"



Photo Apeda

Miss Macbeth as "Oscar" in "Masked Ball"

IT has been said often and at times with considerable reason that artists of American birth have had little or no encouragement or opportunity in the leading opera houses of the United States. There has been more reason for this statement in years past than there is now. At the Metropolitan and in Chicago American artists are being heard in larger numbers and are meeting with greater success this season than in any recent years in the memory of those who follow the course of operatic events carefully.

There have been a number of striking instances of the success achieved by American artists this season, but none more noteworthy than that of Florence Macbeth, of the Chicago Opera Association, and of Mabel Garrison, of the Metropolitan. At the latter opera house Miss Garrison sang the leading coloratura rôles during the first part of the season prior to the return of Barrientos for the closing weeks. In Chicago Miss Macbeth followed Galli-Curci, who sang her usual rôles during the opening weeks of the opera.

Miss Macbeth's career has been interesting and should be nothing short of inspiring to young American singers who have as their goal an operatic career. She was born in the United States, studied exclusively with an American teacher, Yeatman Griffith, had decided success in appearance with orchestra in England and became a member of the Chicago Opera Association in 1913. There was no opera in Chicago during the following season, but in 1916 Miss Macbeth was again a member of the company, the next season devoting her attention to concert work, returning once more in the fall of 1918 to fill more important rôles and to do more singing than in previous seasons. This season her artistic work has been crowned with even greater success, and during the engagement of the Chicago Company in New York she has been heard in rôles in which she has already endeared herself to the Chicago public.

In addition to rôles in which Miss Macbeth's work is already familiar, she has sung here the part of the *Page* in the "Masked Ball," *Ophelia* in "Hamlet," and *Adina* in "The Elixir of Love."

She has not previously been heard in these rôles in New York, and it is probable she will sing them during the two weeks' engagement of the company in Boston. She will also sing several performances on the tour, which follows the Boston engagement, leaving before the close of the tour to appear in concerts in the Middle West. Her concert engagements which will continue to May 15 will include twelve dates on the Pacific coast, the Newark (N. J.) festival, May 1, and several other festivals in May.

FOKINA'S ART DELIGHTS METROPOLITAN AUDIENCE

Her Husband and Partner Ill, Russian Dancer Interests Throng Alone, with Volpe's Aid

Vera Fokina, the noted Russian dancer, performed an unusual feat on Wednesday evening, Feb. 11, when she kept a great audience in the Metropolitan keenly interested in her art for almost three hours. When it was announced that Mr. Fokine, her husband, was ill and therefore unable to carry out his important part of the program, a murmur of dissatisfaction was audible. But the auditors soon forgot the disppointment and wondered at Mme. Fokina's graceful and vivid interpretations.

Among the best liked of her offerings was the "Dying Swan," with Saint-Saëns's music, Beethoven's "Moonlight" Sonata, well played by an invisible pianist, Izia Seligman, and the Russian and Gipsy pieces. She was compelled to give many encores.

Arnold Volpe and his orchestra took a vital part in the program, playing the music with a fine instinct for the interpretative ideas of the dancer. He conducted his forces through the compositions intended as the vehicles for the absent Mr. Fokine, and thus won an honest share in the success of the entertainment.

Kreisler Accorded an Ovation in Brooklyn

Fritz Kreisler again received an ovation in Brooklyn on Feb. 6, when he appeared as soloist with the Boston Symphony. He played Beethoven's Concerto with such inspiration as to bring the most tumultuous applause and innumerable recalls at its conclusion. A new symphony by Converse aroused a great deal of interest as an American composition and on its merit. The concluding number by the orchestra was the spirited "Russian Easter," by Rimsky-Korsakoff.

A. T. S.

Minneapolis Symphony and Singers Appear Before Long Beach Audiences

LONG BEACH, CAL., Feb. 9.—The Minneapolis Symphony, Emil Oberhoffer, conductor, appeared at the Auditorium, Jan. 31, before an audience that packed the house. Clifford Lott, baritone, and Mme. Anna Ruzena Sprotte, mezzo-soprano, were heard in recital at the Polytechnic High School, Jan. 28. Marie Morrissey, contralto, was presented in an Edison reproducing concert, Feb. 5. Standing room was at a premium and many more turned away.

W. W. G.

Melvena Passmore Declines Grand Opera Engagement

Since her successful appearance in Boston recently in "Lucia" with the Boston Opera Company, Melvena Passmore has been offered a thirty-five-week engagement with that organization, but on account of her concert and oratorio work she was compelled to decline the offer. Miss Passmore will visit England this coming summer.

Fred Patton with Haensel & Jones

The American bass-baritone, Fred Patton, whose recent appearances as soloist with the Philadelphia Symphony Orchestra have attracted much attention, is a new artist added to the distinguished list already under the management of Haensel & Jones.

SONGS BY TIRENDELLI FEATURED AT RECITAL

Witherspoon Pupils Give Program Exclusively of Works of Violinist-Composer

Six groups of songs of Pier A. Tirindelli were presented in a musicale at the Herbert Witherspoon Studios, New York, on Saturday afternoon, Feb. 14, with the composer at the piano. Mr. Tirindelli's songs were sung by pupils of Mr. Witherspoon and were given admirable expositions.

Jane C. Eller, soprano, sang "Sconforto," "Una fanciulla parla," and "I Love Thee No More" ably, followed by Juliet Griffith, soprano, who proved herself a fine artist in "Communion" and "Risveglio." A splendid baritone, Knight MacGregor, was heard with pleasure in "Salute a Te" and "Brindisi," scoring so decidedly in the latter that he had to repeat it. Ethel Rea, soprano, sang "Springtime," "Dream of Me" and "Far, Far Away," revealing nice quality, and Thomas McGranahan, a gifted young tenor, charmed with his singing of "Tentazione" and "When You Are Singing." In Mr. Tirindelli's exquisite "Absent," a quiet song that exerts a big human appeal, John Quine won his hearers completely and was obliged to sing it twice. He was equally admirable in "Fantasia" and "Dopo il Ballo," which he also had to repeat. His voice and style make his singing a constant joy.

Owing to a slight indisposition Mme. Florence Hinkle did not appear in the program, and Ellen Rumsey was also unable to sing. Mr. Witherspoon in a few remarks thanked Mr. Tirindelli, expressing his warm approval of his songs and proposing a vote of thanks to the composer, who was given a rousing round of applause. He responded, thanking Mr. Witherspoon heartily and the singers who had co-operated.

A. W. K.

Siegfried Wagner recently brought out his new opera, "Sun Flames."

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WASHINGTON, D. C.—Ethelyn Dryden, pianist, was heard recently in recital under the auspices of the Arts Club.

* * *

DANVILLE, VA.—Winston Wilkinson, violinist, and his wife, Marie Maloney, pianist, gave a joint recital recently in the Majestic Theater.

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BETHLEHEM, PA.—Under the auspices of the St. David's Society, the Mountain Ash Choir was heard in concert recently at the Bethlehem High School.

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PEORIA, ILL.—The Amateur Musical Club has organized an orchestra which meets every Friday. The rehearsals are conducted by Katherine Hart.

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ALBANY, N. Y.—Florence Jubb, music director of St. Agnes's School, gave an organ recital recently at All Saints Cathedral, assisted by Mrs. J. Malcolm Angus, soprano. H.

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TORONTO.—Olive Brush, pianist, and her sister, Marjorie Brush, soprano, were recently heard in recital at the Toronto Conservatory. Dalton Baker and Healy Willan were the accompanists.

* * *

STAMFORD, CONN.—A joint recital was given before the Schubert Study Club in the Casino recently by Lillian Richardson Stark, soprano; Rebecca Davidson, pianist, and Sam Stern, baritone.

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BROOKLYN, N. Y.—Hazel Carpenter presented her child-pupil, Vera Webster, thirteen-year-old pianist, in recital at the Brooklyn Academy of Music recently, where the young artist amazed her hearers.

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TORONTO.—George E. Boyce, pianist, and T. Bernard Kennedy, baritone, gave a recital recently in Foresters' Hall for the benefit of the Blind Band. They were assisted by an orchestra and band of blind musicians.

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TORONTO.—At the meeting of the Women's Musical Club on Feb. 12 Dr. Ernest MacMillan gave an address on "Modern British Music," with illustrations by George Aldcroft, baritone, and Luigi von Kunits, violinist.

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PORTLAND, ORE.—The string ensemble department of the Monday Musical Club gave a successful concert at the Piedmont Presbyterian Church recently. Mrs. Robert Clark, contralto, and Margaret Laughton, flutist, were soloists.

* * *

ROCKFORD, ILL. — The Mendelssohn Club presented Puccini's "Madama Butterfly" in its entirety as one of their regular concerts Feb. 5. Mrs. Earl Hyndman as *Butterfly*, Sigfred Sandeen, and others did excellent work in the opera.

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PEORIA, ILL.—An interesting innovation in school music work has been started in the high schools by Clara Dailey, supervisor of music. This is Community Singing Directing. Several young men have already developed into excellent directors.

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SALEM, MASS.—Ruth Howe Donley of Worcester successfully took the soprano rôle in the "Elijah," on short notice, in the recent performance given by the Salem Oratorio Society under Frederick Cate. She was particularly praised for her singing of the "Hear Ye Israel" aria.

* * *

MANCHESTER, N. H.—The Manchester High School orchestra and glee clubs gave their sixth annual concert the evening of Feb. 4. Assisting artists were Max H. Slosberg, violinist, and Ruth E. Brown, pianist. The orchestra numbers twenty-eight, and is made up of undergraduates.

* * *

SCHENECTADY, N. Y.—A song recital was given on Feb. 3. in the Albany Street M. E. Church by Mrs. Elizabeth Mesick Youmans, soprano, formerly of Schenectady, and Marcus Youmans, tenor, of New York City. Joseph Derrick of this city, accompanied on the piano with his usual fine command of the instrument.

GREENSBORO, N. C.—James White, bass, who was recently engaged as head of the vocal department of Guilford College, was lately heard in a recital of songs ranging from Fifteenth Century numbers to compositions of the present day. He was accompanied by Mortimer Browning of the Greensboro College for Women.

* * *

ZANESVILLE, OHIO. — The Thursday Matinee Music Club recently presented Mrs. Hetzler, violinist, in recital, acting as leader, assisted by Frances Wehowsky and Marie Hannum, pianist, and Gertrude Shoemaker and Margaret Van Voorhis, vocalists. Cora Jean Geis and Ruth Woods gave excellent support at the piano.

* * *

MANCHESTER, N. H.—Not only residents of Manchester, but hundreds from surrounding towns made up the throng that packed the Academy to capacity on the occasion of the visit of the Paulist Choristers, of New York, to Manchester, where they appeared in concert for the benefit of the Sacred Heart Hospital and Our Lady of Perpetual Help Infant Asylum.

* * *

TOLEDO, O.—M. E. Florio, who is teaching this season at the Toledo Conservatory of Music, presented some of his pupils in recital last week. Those taking part were Margaret J. Jackson, Mrs. Hayes Michaels, Rachel Allabach, Mrs. Lida Trost, Ethel Schall. Mrs. Rogers and Stanley Baughman. The accompanists were Otto Sturmer and Charles S. Johnson.

* * *

INDIANAPOLIS.—The Harmonie Club at the last meeting presented a program of excerpts from "Cendrillon," Massenet. The Ladies' Matinée Musicale gave an attractive program on Jan. 26, at Hollenbeck Hall, one of the features being Henry Hadley's Cantata "The Golden Prince." The string section provided the accompaniment. Alex. Ernestinoff directed the composition.

* * *

TORONTO.—At the Jubilee Scottish concert on Feb. 10 in Massey Hall solos were offered by Charles H. Leslie, Winifred Parker, Anderson Nichol and Nan Cochrane. In the same hall on Feb. 11 a large audience was present at a benefit concert for the civic employees. The soloists were: Agnes Adie, soprano; Maud Buschlen, violinist; Ben Hokea, guitarist, and Howard Russell, baritone.

* * *

NEW BRITAIN, CONN.—A program was presented by members of the New Britain Musical Club last week. Mr. Latham presided and a discussion of "The Classical Period" was given by Miss Schade. A program of Mozart, Handel, Bach, and Haydn works was ably presented by Mrs. Churchill, Mrs. Horto, Miss Farrell, Miss Parker, Mr. Beebe, Mr. Anderson, Mr. Latham, Mr. Schauffler and Mr. Fleitzer.

* * *

ALBANY, N. Y.—The compositions of John Alden Carpenter, Felix Borwoski, Frank La Forge and Harriet Ware comprised the program of the Monday Musical Club last week. The soloists were Mrs. Edgar S. Van Olinda, contralto; Mrs. J. H. Hirst and Mrs. Lowell D. Kenney, sopranos; Florence Page, Agnes E. Jones, Mrs. Roswell, P. F. Wilbur, and Elizabeth Kleist, pianists; Mrs. Peter Schmidt, violinist. H.

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JERSEY CITY, N. J.—The chorus choirs of many Jersey City churches had special programs and out of town soloists for Sunday, Feb. 1 to inaugurate Music Week. At the First Presbyterian Church of which John Stanerwick is organist, the assisting soloist was Raymond Otis Hunter of the Montreal Opera Company, whose baritone voice delighted a large audience. The members of the Jersey City string quartet assisted.

* * *

RICHMOND, VA.—The Columbia School of Music and Fine Art is rapidly completing its plans for the Fall opening next year. Two local teachers have been offered positions in the faculty. Mrs. Smith-Brokenborough, sister of John Powell, has been offered a position as head of the piano department and Jean Trigg, one of the finest vocal teachers in the South, that of the vocal department. It is doubtful, however, if either of these ladies will accept, owing to their independent classes.

* * *

OMAHA, NEB.—The ninth organ recital by Louise Shadduck Zabriskie at the First Presbyterian Church last week attracted a large audience. George S. Johnson, tenor, contributed two solos and the West String Quartet, Madge West Sutphen, first violin, Vivienne West, second violin; Eloise West, viola, and Belle West, 'cello, assisted. The work of the quartet deserves great praise. During the morning service Louise Shadduck Zabriskie performed a violin obbligato, Henrietta Rees substituting for her at the organ.

* * *

KANSAS CITY, MO.—At the last "Pop" concert Julius Osiier with his orchestra presented Beethoven's D Major symphony with fine feeling and excellent effect. Ottley Cranston and his Kansas City Grand Opera Company Chorus sang two numbers, from "Maritana" and "Romeo and Juliet." Solo parts were taken by Lilliebell Barton, Arch Cannon Floyd Gamble, W. T. Hood and Douglas Wright. The excellent singing of Mr. Cranston's chorus was an inviting foretaste of the opera season to come.

* * *

NEW ORLEANS.—Benefits for individual members of the French Opera Company are bringing innumerable concerts here. Dorothy Francis had the best audience for hers, given at the Grunewald Little New Theater. Mlle. Rezia, lyric soprano, has had several recitals. Mlle. Edith De Lys was induced to sing for a week at the Orpheum and literally thousands were turned away. Mlle. Marguerite Vogel and M. Becker, are singing at the Strand Moving Picture house this week and have signed a contract for tour.

* * *

BROOKLYN, N. Y.—The Chaminade concert at the Brooklyn Academy of Music recently was well attended, despite the great inclemency of the weather. Mme. Kuster directed her forces with all her accustomed skill in a charming program, the chorus singing with gratifying effect. An interesting number was one by Mana-Zucca, "Sleep, My Darling," and another was Lehmann's "Endymion." Maurice Dambois was soloist of the evening, and won enthusiasm for his splendid playing. He was accompanied by Marcel Hansotte.

* * *

NEW ALBANY, IND.—The annual midwinter concert of the New Albany Male Chorus was given at the auditorium of the high school recently before a very large audience.

The chorus of twenty-four voices sang arrangements by Lassen, Schubert, Frank Damrosch, Nessler, Woodman, Hawley and Cook. Bertram Heckel was conductor and Otto Everbach was at the piano. The soloist was Naomi Klerner, soprano, with Ray Rudy as accompanist. These two artists made emphatic successes and were recalled after each group of songs.

* * *

WASHINGTON, D. C.—Rho Beta, local chapter of the Mu Phi Epsilon Sorority, has inaugurated a series of concerts by local artists of the younger set. The first of the series was a program of American composers, those taking part being Bernice Randall, mezzo soprano; Alice Jones, pianist; Freda Hauf, violinist, and Mrs. Margery Snyder, violinist. A paper on American Composers was read by Mrs. Lettie Merrill Nelson. Rho Beta chapter recently entertained Marguerita Sylva, soprano, at a reception at which the singer gave a short program.

* * *

SAN FRANCISCO, CAL.—The fourth annual faculty concert of the San Francisco Institute of Music was given by Harry E. Van Dyke, pianist, and Arthur Conradi, violinist, on Friday evening. An attractive program was excellently given. Althea Burns, soprano, Mildred Jensen, pianist, and Arthur Thomas, tenor, were the soloists at the last meeting of the Mills Valley Musical Club. Rebecca Holmes Haight, 'cellist, was the soloist at the Fairmont Hotel concert on Sunday evening. Her numbers were received with enthusiasm. The orchestra was under the direction of Rudy Sieger.

* * *

JERSEY CITY, N. J.—Leo Schultz, veteran 'cellist, was the soloist for the midwinter program of the Jersey City Symphony Society at the January concert given in the Dickinson High School before an audience of over 1,000. He played Saint-Saëns, Concerto in A Min with the orchestra. John Ingram is t conductor of the society. Mrs. Walt Shoup, soprano, was the soloist a Thur day's meeting of the Woman's Club. Feb. 16, Mlle. Mona Gondre, from t Odeon, Paris, will give a program French and English songs for t twenty-sixth birthday of the clu which will be celebrated by a special program.

* * *

JERSEY CITY, N. J.—Josephine Emer son of New York and for many years resident of Jersey City was the violinis to assist at the special music in the Ber gen Reformed Church. Another choir have its music augmented by violin num bers is St. Mary's P. E. Church of whic Edward S. Breck is the organist. Kath erine Stang, a former pupil and now as sistant of Christiaan Kriens, played sev eral numbers at the evening service William Whitten, bass, assisted Willia H. Pagdin, tenor, in the special number at Emory M. E. Church. The choir o over forty voices of this church is he hearsing "Elijah" as a spring oratorio.

* * *

WASHINGTON, D. C.—The Washingto College of Music recently gave a stu dents' recital for the benefit of the Re Cross, also an informal recital at th college. Those taking part in the tw concerts were: Gertrude Dyre, Haze Wood, Louis Mestesky, Benjamin Ratne Gradys Price, Mrs. M. R. Goldman, Mit chell Bliss, Nathan Brusiloff, and F. E Boyer; Ruth Rodier, Grace Harris, Mrs Helen F. Gettle, Dorothy King, Margare Christadoro, Marion Bailey, Mrs. Henr Oxenburg, Della McClung, Geo. W. Fern strom, Katherine Bryan and Gertrud Dyre. At the first concert the colleg orchestra, under the direction of C. E Christiani, offered several numbers.

* * *

PORTLAND, ORE.—The Men's Glee Clu of Willamette University of Salem ar in Washington State on a two weeks tour. They will appear in fifteen towns including Pendleton, Goldendale, Pasco Kennewick, Sunnyside, Yakima, Bremer ton and Seattle. The club has Evelyn D Long of Salem as accompanist and Mrs John R. Sites as chaperon. The mem bers of the club are first tenors, Gustav Anderson, Francis Cramer, Herald Em mel and John Medler; second tenors Floyd McIntire, Ivan Corner, Nobl Moodhe and Benjamin Rickli; first bass Edwin Socolofsky, John Lucker, Ros Miles and Loren Basler; second bass Fred McGrew, Everett Craven, Verno Sackett and Waldo Kelso.

* * *

GALVESTON, TEX.—An attractive musi cal service was given recently at Trinit Episcopal Church directed by Hu T Huffmaster, organist and choirmaster The program comprised anthems by mixed chorus of eighty voices and voca and organ solos. The Galveston Quar tet Society, a men's chorus of fort voices, sang the Pilgrim's Chorus fro "Tannhäuser" and "One Sweetly Solem Thought" by Ambrose. In memory o the late American composers, Horatio W Parker and Reginald de Koven, the an them, "The Lord Is My Light," Parker and "Recessional," de Koven, were sung These impressive musical services are given monthly at Trinity Church and are always largely attended.

* * *

WEST LAFAYETTE, IND.—An appreci tive audience listened to the concert give by the Southern Chamber Music Trio Purdue University, recently and prove to those present that music of this typ may be greatly enjoyed. The artist making up this trio are Ernest Toy, vio linist, Frederick Morley, pianist, an Karl Schmidt, 'cellist. Mr. Morley's ow trio was given and won much applaus and the Arensky D Minor was als played. Each contributed solos. Fowle Hall was packed with a splendidly repre sentative audience who sent the tri away with warm hearts feeling that the had been so greatly enjoyed. This is th second in a series of concerts, the firs being given by Louis Graveure, lyri baritone.

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PHILADELPHIA HAS RICHLY VARIED WEEK

Ysaye-Elman Recital Is a Feature—Orchestra Off for Fourth Tour

PHILADELPHIA, Feb. 15 — Orchestral, choral and chamber music concerts and joint and individual recitals have made a busy musical week here despite the fact that the opera and some of the regular weekly events were for the time being off the list.

Henry Gordon Thunder conducted a very good Sunday evening program for the meeting of the Philharmonic Society. The orchestral forces under Mr. Thunder's guidance in rehearsal and in concert has developed a fine sense of solidarity. The third concert was undoubtedly the best of the series so far. The "Sakuntala" Overture of Goldmark was played with especial tonal colorfulness. Other numbers on the varied program were the "Pathétique" Symphony of Tchaikovsky and three Hungarian dances of Brahms. Emil Schmidt, the assistant concert-master of the Philadelphia Orchestra, was the soloist, playing the second and third movements from Mendelssohn's E Minor Concerto, with admirable technical aptitude and interpretative quality.

Eugen Ysaye and Mischa Elman made their first joint appearance here before an audience that crowded the Metropolitan Opera House and overflowed to the stage. An interesting part of the program was the Bach Double Concerto. This was played with rich tone and fine realization of the thematic material. In Colique's Concertante in F Major and Mozart's in A Major the interplay of themes, the antiphonal query and response, were handled with the nicest art of continuity by the soloists. Six duets by Godard added further variety to the program.

Henri Scott, baritone, formerly of the Metropolitan and Philadelphia - Chicago Opera companies, made his vaudeville début at Keith's Theater, here in his home town. Mr. Scott's earliest operatic endeavors were with the Philadelphia Operatic Society, in the "Faust" production. His large local following gave him a cordial welcome for his flyer into the varieties. The customary vaudeville audiences also received him with great favor. Such a voice and such art are unusual in vaudeville and the "fans" of that form of entertainment enjoyed their treat to the utmost. Mr. Scott sang such standard offerings as the "Toreador Song" from "Carmen."

"The Music and Instruments of Ireland" is the subject of a lecture-recital which Agnes Clune Quinlan, pianist, is giving here and in other cities.

Grace Wade, soprano, has been appointed soloist at the Church of Our Lady of Lourdes, Overbrook.

Willy Arzt, youthful Philadelphia violinist, who has been studying in Europe for the past seven years, has returned home and will shortly make his first public appearance. Mr. Arzt was given the opportunity of studying abroad through the kindness of Edwin A. Fleisher, whose generosity has also made possible the work of the Symphony Club here.

W. R. M.

PHILADELPHIA, Feb. 16—The Philadelphia Music Club gave a day in court to a local composer at the last regular fortnightly meeting in the club headquarters at the Hotel Aldine. Frances McCollin's compositions were the exclusive feature of the "Philadelphia Composer's Day." The Club Chorus under the direction of Marion Spangler sang several compositions for women's voices, among them "Snow Flakes" and "O Robin, Little Robin." Zipporah Rosenberg gave the incidental solo in "God's Miracle of May." Philip Warren Cooke sang a group of songs for tenor voice, the composer acting as his accompanist. Miss McCollin also acted as accompanist in "Reverie" and other pieces for the violin, in which Florence Haenle acted as the soloist. Clara Yocum Joyce contributed "The Winds of God" and several other numbers, very grateful for contralto.

"The Sleeping Beauty," a cantata for women's voices, was interpreted by the club chorus, with Miss Spangler as conductor. Ethel Potts and Mr. Cooke as contributors of the incidental solos and Miss Julia Williams at the piano.

The Philadelphia Orchestra, with Mr. Stowkowski in command, starts to-day on its fourth tour of the season. It plays this trip in Baltimore, Washington, Pittsburgh and Cleveland in the regular series of those cities. It will also make its only appearance this season at Oberlin, O., following which it goes to Canada where it will play at four concerts with the Mendelssohn Choir in its annual festival. There will be no concerts this week in Philadelphia.

W. R. M.

GUNSTER WINS HARRISBURG

Tenor Sings for First Time in the Capital of His Native State

HARRISBURG, PA., Feb. 15.—Frederick Gunster, the American tenor, was one of the attractions of the Keystone Concert Course at Harrisburg, Pa., on Feb. 10. Mr. Gunster sang the aria "Celeste Aïda" as his opening number, to which he was compelled to add an encore. Then followed two groups, one of French songs, the other comprising Negro spirituals, all of which were sung with beauty of tone and purity of diction.

This was Mr. Gunster's first appearance in the capital of his native state. He was very heartily received, and many favorable comments were made by those who heard and enjoyed him.

Witherspoon Pupils to Give Recital of Sidney Homer's Songs

In the series of musicales devoted to the songs of American composers, inaugurated by Herbert Witherspoon last June with a program of songs by A. Walter Kramer, a program of Sidney Homer's songs is to be given on Saturday afternoon, March 6, at the Witherspoon studios. Mr. Homer's songs will be sung by his wife, Mme. Homer, his daughter, Louise Homer, soprano, John Quine, baritone, and Mr. Witherspoon, bass. Later in March another musicale will be given, at which the songs of several New York composers will be heard in one program, with the composers at the piano.

CHICAGO STARS STIR HIPPODROME THRONG

Gall, Van Gordon, Johnson and Galeffi Sing — Marinuzzi Leads Own Work

Of interest at the Chicago Opera Association's concert in the New York Hippodrome Sunday night, Feb. 15, at which Yvonne Gall, Cyrena Van Gordon, Edward Johnson and Carlo Galeffi sang, was the presentation by orchestra and chorus of Marinuzzi's "Sicilian Impressions," with the composer directing. Frankly popular in character, the suite resembled those works by lesser Italian and French composers that are familiar on band concert programs. The second of four sketches, "Waltz of the Peasants," seems destined to gratify the ears of many a lounger on a park bench. It was twice repeated, and during the intermission was whistled in the lobby. The chorus seemed superfluous. Needless to say, Mr. Marinuzzi conducted with zest and an eye to color. The suite was neatly scored.

The most stirring singing of the evening was that of Edward Johnson in the "Improvviso," from "Andrea Chenier." It was given with ringing tone and highly dramatic style. An encore in English and a duet from "La Gioconda," sung with Carlo Galeffi, served further to emphasize that here was a tenor of heroic mettle. The one fault of Mr. Johnson's fine singing, an occasional shake in his upper tones, plainly resulted from attempting to enlarge the voice beyond its normal limits of power.

Mr. Galeffi's big voice was particularly at home in the "Gioconda" duet. His tone was impressively vital and his powers of dramatic emphasis were given free rein. His numbers, "Largo al Factotum," from "The Barber of Seville," the "Prologue," from "Pagliacci," and "Eri Tu," from "The Masked Ball," served to illustrate the unusual attributes of the voice and certain crudities that keep it from being all it might be. It was weighty, but was nimble in the patter of the Rossini air, and it had much tragic power in the "Eri Tu." It again lacked suavity and was never free of vibrato. He was greeted with Ruffo-like applause.

Yvonne Gall sang the "Mirror Air," from "Thaïs," substituting it for Franck's "La Processione," with silvery tone. Cyrena Van Gordon's big voice was heard in an aria from "Hamlet," substituted for the Tchaikovsky air of the printed program. Extra numbers were supplied by both the soprano and the contralto, in response to hearty applause. The "Rigoletto" quartet was very well sung by the four artists. Under Mr. de Angelis, the orchastra played "Rossini's "Assedio di Corinto" Overture, and Berlioz's "Hungarian March."

O. T.

MAX GEGNA IN RECITAL

'Cellist Heard Again in Program at Æolian Hall

Max Gegna, a 'cellist familiar to New Yorkers, gave another of his recitals at Aeolian Hall on the evening of Lincoln's birthday, before a large audience. Mr Gegna offered a program sufficiently compact and chosen with such care as to appear, miraculously, too short. His technique is nimble and his tone is of a rich order, although on occasion Mr. Gegna has been known to falter in his intonation. Boellman's Symphoniques Variations, and Bach's Suite No. 3 in C Major received intelligent and artistic vocal utterance, especially the *Bourées* of the latter, done with exceeding delicacy. Dvorak's Adagio from the B Minor Concerto and Sinding's "Ritornell" afforded a pleasing middle group, while the final offering included two Russian folk songs, "Don't Scold Me," and "The Swan," arranged by Mr. Gegna, and an "Elfin Dance" by Popper. These last offerings, mirthful as they are, proved delightful to the large audience, which demanded a repetition of the first, and encores after the final number. Rudolph Gruen at the piano gave supporting accompaniments.

F. G.

Passed Away

Louis C. Elson

BOSTON, MASS., Feb. 15.—The sudden death of Louis C. Elson at his home in this city on Feb. 14 removes from American musical literature one of its most valued and authoritative writers, and from the city of Boston itself a music critic (of the *Boston Advertiser*) of forty years' standing than whom probably none have been held in greater esteem. Mr. Elson was seventy-four years of age at his death, and had been associated with the *Advertiser* since 1888. For forty years he had also been teaching at the New England Conservatory of Music in this, his native city.

Mr. Elson studied singing at Leipsic under Kreismann, and composition with Castelli; and since 1876 taught, lectured and wrote on musical subjects. His knowledge was conceded to be encyclopaedic in its character, and his experience as a writer was extraordinarily varied. For years he was the Boston correspondent of John C. Freund's *Music and Drama*, of the *Boston Transcript*, the Paris *Revue Musicale*, the Berlin *Die Musik* and the Buenos Ayres *Correo Musical*. He contributed articles on music to such leading magazines as the *Atlantic Monthly* and the *Musical Quarterly*, as well as to many others; lectured on music in all the foremost universities in the Eastern United States (giving 240 in Boston alone); composed songs, operettas and piano pieces, and translated and arranged over 2,000 songs and operas. In addition to these activities Mr. Elson was the author of many books on the history of music and on kindred topics; was the editor-in-chief of "The Universal Encyclopaedia of Music" in ten volumes, and the editor of "Elson's Modern Music and Musicians." He was a director of the Boston Art Club. Some of his best-known works are "The Theory of Music," "Famous Composers and Their Works," "History of American Music," "Mistakes and Disputed Points of Music," and "Woman in Music." He wrote the articles on "History of Music" in the "Standard Encyclopaedia" and in the "Encyclopaedia Americana." His son, Arthur Elson, who survives him, is also a writer on musical subjects.

Mrs. William D. Steele

SEDALIA, MO., Feb. 10.—Mrs. William D. Steele, one of the most prominent figures in the musical life of this community, and well known beyond it as chairman of the music committee of the National Federation of Women's Clubs, died on Feb. 8 in the University Hospital at Kansas City, where she underwent an operation some weeks ago.

Mrs. Steele was born in Northfield, O., and came to Sedalia in her childhood. She early showed marked musical talent and the possession of a fine contralto voice, which she cultivated in Cincinnati (where she won the Springer gold medal), in New York and in London. Completing her studies in the latter city, she returned to Sedalia, where she began teaching music and continued doing so until just before her death. For five years she was supervisor of music in the public schools. In 1893 she organized the Ladies' Musical Club, of which she was made life president. She was also a past president of the State Music Teachers' Association; and in her capacity as chairman of the Course of Study, Music Department of the National Federation of Women's Clubs, she delivered many addresses on the subject to women's organizations in different parts of the United States. She was extremely active in her advocacy of community singing.

Edward Futterer

ALBANY, N. Y., Feb. 15.—Edward Futterer, supervisor of music in the public schools of Albany for the past thirty-four years, died Feb. 12. Mr. Futterer studied music at the University of Berlin and was a pupil of Dr. Theodore Kullak, court pianist and director of the Conservatory of Franz Liszt. He studied the specialty of teaching music to children under H. E. Holt, director of music in the Boston public schools.

Mr. Futterer organized many large choruses of school children, who sang at various celebrations and was a consistent advocate of greater music study in the public schools. He is survived by his wife, three sons and a daughter.

H.

William A. Potter

PROVIDENCE, R. I., Feb. 1.—William Augustus Potter, musical critic, singer and composer, identified with the *Providence Journal* for more than thirty years, died on Jan. 26 at his home, in his seventy-second year. He had been in ill-health since 1914.

Mr. Potter was born at Norwich, Conn., in 1848. In 1872 he married Althea Hall, a well-known singer, who died in 1918.

Nelson M. Gass

DETROIT, MICH., Feb. 5.—Following a brief illness of pneumonia, Nelson Marshall Gass died at his home in this city on Feb. 3. Mr. Gass was born in Davis, Mich., forty-nine years ago and, at the age of eighteen, he came to this city as a music teacher. Two years later he became organist and musical director of the Tabernacle M. E. Church and, since 1907 was organist at the First Baptist Church.

M. McD.

Helena M. Stemm

KENOSHA, WIS., Feb. 16.—Helena M. Stemm, one of this city's best-known pianists, died at her home on Jan. 26 after a short illness of pneumonia, aged thirty-two years. She had been a very successful teacher of music after her graduation in 1910 from the Classical School of Music in Chicago. For the past twelve years she had also been organist of the Church of the Holy Rosary and had given most efficient and devoted service in that capacity. She had also been pianist at the Virginian Theater, and had won many friends among its patrons.

George Frank

George Frank, for twenty-five years orchestra leader of Phillips's Lyceum Theater, Brooklyn, died at his home in that city on Feb. 11, aged sixty-two.

Philip Schwindt

Philip Schwindt, orchestra leader for many years, and teacher of the violin, died of pneumonia at his Brooklyn home on Feb. 11, aged sixty-nine years. He was at one time a member of the Metropolitan Opera orchestra.

Daniel Krakauer

Daniel Krakauer, one of the heads of the Krakauer Bros. piano company, died at his home at Mt. Vernon, N. Y., on Feb. 14, aged fifty-five years. Mr. Krakauer had been an invalid for twenty years. In his youth, he was known as an excellent violinist and also as an accomplished pianist. He was a member at one time of Theodore Thomas's Symphony Orchestra.

Festivities Attend Session of Ohio Federation of Music Clubs

Biennial Meeting Becomes Mid-winter Festival—State Contest Held for Young Artists—Concert by National Prize Winners — Program Devoted to Ohio Composers

CLEVELAND, Feb. 13.—The conspicuous event of the week in musical circles has been the biennial meeting and elections of the Ohio Federation of Music Clubs, which, combined with the Annual State Contest for young artists, a concert by the prize winners in the National Federation Contest and a concert composed exclusively of Ohio music, made possible the announcement by the organization of a mid-winter festival.

By fortunate juxtaposition, the event was preceded by a Concert by the Philharmonic String Quartet of Cleveland with Ernest Hutcheson, pianist, as assisting artist in a noteworthy performance of the Brahms Quintet. The Chamber Music Society, before which this concert was given, graciously opened its doors to attendants at the festival, as was also done by the Musical Arts Association for the Symphony Concert of Thursday evening, by the Cleveland orchestra, with Pablo Casals as soloist.

The state contest was presided over by Mrs. Charles A. McDonald, of Canton, assisted by Mrs. S. S. Gardner of Cleveland, and Mrs. Clifford W. Smith of Conneaut. Nine judges (three on each part) were Hugo Grimm of Cincinnati, Don Morrison of Oberlin, Henry T. Wade of Painesville, Earle Killeen of Akron, Johann Beck, Wilson G. Smith, James H. Rogers, Donald Tweedy and Emma Banks of Cleveland. Thirty contestants were entered from all parts of the state. Owing to the prevailing epidemic five were prevented from participating. The winners in voice, violin, and piano who each received a fifty dollar prize, were Mildred Harter, of the Oberlin Conservatory, soprano, H. E. Rosen, of Cleveland, violin, and Minnie Marks of Mansfield, piano. Effort will be made to have these young people appear before the clubs of the state in the concerts of next season.

The concert by National Prize winners excited the admiration and enthusiasm of all who heard it. Arthur Klein, pianist, of Newark, Terry Ferrell, violinist, of Wichita, and Ruth Hutchinson, soprano, of Los Angeles, are young artists of which any organization may be proud. The federation does not claim for them, nor would they claim for themselves, that they are full-fledged artists, but it is the privilege of the organization to lend a helping hand to worthy talent on its upward path, and the experience of playing before fifty or sixty audiences in as many different cities, is in itself a rare educational opportunity. The impression made in Cleveland before a critical audience was extremely favorable.

At the meeting on Thursday morning, reports were heard from the clubs of the state, and while the prevailing epidemic affected the attendance, there were discussions of much importance and value. Earle Killeen gave an outline of his Akron Music League, where, with choruses and an excellent orchestra, a free concert is given every Sunday afternoon at the Armory, and a course by visiting orchestras is sustained at popular prices, as well as a course by eminent soloists. This is an outgrowth of work covering many years by the Tuesday Musical Club of Akron. Mrs. Walter C. Crebs reported both for the Dayton Women's Music Club, of which she is president, and for the Dayton Civic Music League, of which she is secretary. A similar plan is maintained in Dayton to the one pursued in Akron. The league was organized just after the disastrous flood of six or seven years ago, and proved a mighty force in raising the depressed spirit of the community.

A distinguished guest of the festival, Mrs. Edgar Stillman-Kelley, in a clever luncheon speech, reviewed the process by which the greater works of an American composer finally reach the public. The preliminary cost of making the manuscript, the additional cost of orchestral parts, the cost of securing an orchestra for a preliminary "try-out," and in most cases the terrific cost of a first production.

The National Federation of Music Clubs, pledged to the support and encouragement of the American composer, recognizes with gratitude the efforts of the Ohio Federation to do the same for the composers of Ohio. Pursuant to its desire a charming little work in modern form, "Novelette" by Charles Rycklik of Cleveland, written for string quartet, was played at the concert before the Chamber Music Society. At the symphony concert, Mr. Sokoloff, always desirous of producing good American compositions, revived the "Aladdin Suite" by Edgar Stillman-Kelley, and gave it admirable performance.

At the concert exclusively of Ohio Music given, at Epworth Memorial Church by the Choral Society of the church directed by J. Powell Jones, and assisted by its quartet of solo voices consisting of Florence Wasson, Mrs. D. S. Kaser, Allen McQuahe and Arthur Parry, and by twelve players of the Cleveland orchestra, there was presented a cantata by Hugo Grimm of Cincinnati. This composition, "The Great Miracle," a poem of spring and the resurrection, is a work of great beauty, and of skilled writing for voices and instruments. Mr. Grimm's text of selections from the poets, and notably from Whittier, and of paraphrases from the poets of the bible, made an excellent libretto, with fine contrasts and effective climaxes, all interpreted in music of characteristic vein. A haunting melody is used for the opening spring song that runs through the whole work, now in the voices, again in the instruments. Songs of Edgar Stillman-Kelley's, and his "Mme. Bubble" aria from the "Pilgrim's Progress" were sung by Mme. Lillian Wieseke of Oxford. Original compositions for violin were played by Dan Morrison of Oberlin, songs by Wilson G. Smith and James H. Rogers were sung by John Samuels, and to open the concert there was presented for the first time a part of a string quartet written eight years ago by George A. Leighton of Cincinnati (such is the common experience of the American composer), that exhibited, especially in its Andante movement, a vein of fine inspiration. It was greatly admired by the performers, chosen from the symphony orchestra, and by the audience.

The elections of the Federation resulted in the renomination of many of the past board, Mrs. Arthur Bradley as president, Mrs. Charles A. McDonald of Canton, Mrs. W. D. Krebs of Dayton, and Mrs. James A. Moore of Cleveland as vice-presidents, Mrs. S. S. Gardner as recording secretary; Mrs. Goodbread as corresponding secretary; Mrs. F. A. Seiberling, Miss Josephine Ford of Youngstown, Mrs. F. B. Kortheuer of Cleveland, and Mrs. Clifford W. Smith of Conneaut, as directors. Mrs. Frank A. Seiberling, the national president, was a constant attendant at all the meetings and functions, and in a notable speech at luncheon outlined the newly adopted plans of the National Federation, all making for greater efficiency and closer co-operation between the state organizations.

An invitation for next year's festival of Ohio Music Clubs, to be held at a later spring date in 1921, was extended by Mrs. Edgar Stillman-Kelley, the place of meeting to be Cincinnati. It was cordially accepted.

A. B.



© Bachrach

Attendants at the Biennial Session of the Ohio Federation of Music Clubs. In front row, left to right: Mrs. Edgar Stillman Kelley, Oxford; Mrs. F. A. Seiberling, Akron; Mrs. Arthur Bradley, Cleveland; Mrs. Robert Crowell, Cleveland; Mrs. Charles A. McDonald, Canton. In the rear: Mrs. T. R. Marsh, Mrs. Collins, Akron; Mrs. R. H. Downing, Mrs. Walter D. Krebs, Mrs. Klingensmith, Youngstown; Nellie Jacoby, Mrs. Davis Cable, Mrs. C. W. Smith, Conneaut; Cornelia Cushing, Cleveland.

DRESDEN COOL TO D'ALBERT

New Work, Though Well-Given, Rouses Scant Interest—Other Events

DRESDEN, Jan. 23.—Eugen d'Albert's "Revolutions-hochzeit" had its first performance here on Jan. 17, without extraordinary success, although the presentation on the part of soloists and orchestra was splendid. The critics of the dailies were not enthusiastic. Helena Forh sang *Alaine*, Tauber sang *Ernest*, and Hans Lange, *Marc*. The cast was excellent.

A debutante, Mary Schmid, as *Aennchen* in "Die Freischütz" scored a decided success, some days later. She is attached at present to the opera in Kiel. Carl Friedberg played with warmth and heroic feeling the Beethoven E Flat Concerto at the fifth Philharmonic concert, directed by Edwin Lindner.

The long-planned Dresden "Staat Hochschule für Musik und redende Künste" (a sort of Art-University) had its first meeting some days ago in the Taschenberg Palais; the first lecture was given by Professor Riffert. Telemaque Lambrino gave a successful piano recital and Hedwig Fassbender, a young violinist, proved herself a musician of significance. Wilhelm Bachaus, well known on two continents, played Bach, Beethoven, Chopin and Reger. Ignaz Friedman thrilled his audiences by his brilliant, almost pyrotechnical display. He has been asked to give another, exclusively Chopin recital.

A. INGMAN.

At a recent faculty recital given at the Florida State College for Women, Mabel De Camp Black, soprano, assisted by Gertrude Isidor, violinist, alumnae of the Cincinnati Conservatory of Music, presented a program of classic interest.

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